

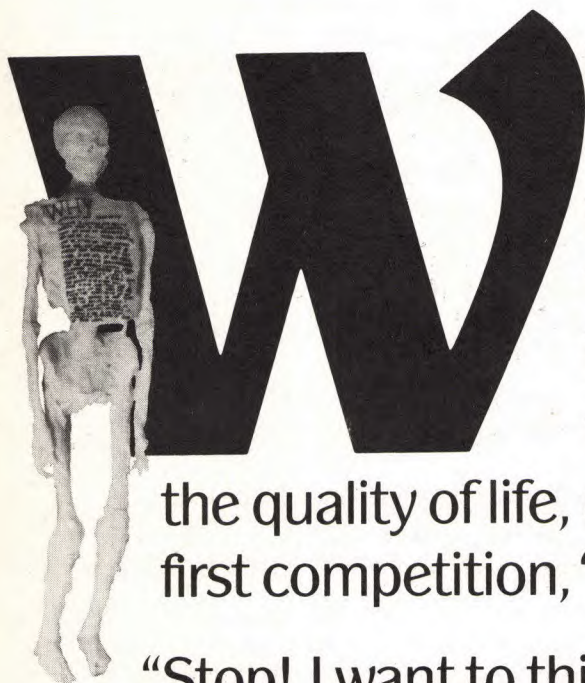
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UPPER AND LOWER CASE. THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

PUBLISHED BY INTERNATIONAL TYPEFACE CORPORATION, VOLUME FIFTEEN, NUMBER ONE, FEBRUARY 1988



Why Hunger? Why Poverty? And why is ITC concerned with this? When the first Herb Lubalin International Design Competition was conceived in 1984, we at ITC sought a way to memorialize Herb. We wanted a vehicle that would have wide appeal and would reflect some of Herb's deepest interests... as the quality of life, design students, and typography. The theme of the first competition, "The Fate of the Earth," was concerned with nuclear war.

"Stop! I want to think about that." was the theme of the second competition. The focus was on the need for the thoughtful consideration of issues that could best be expressed in the print media, where the reader could stop, look back to review, look ahead to discuss a direction, or just pause to digest what had been read.

"Why Hunger? Why Poverty?" addresses two major issues challenging us all over the world. It asks students to address why, in this day of technological wonders and presumably advanced civilizations, so many people in so many parts of the world are poor and, literally, hungry. And next year's competition focuses on environmental deterioration.

Herb would have approved ITC's asking design students to address these issues. We hope that you have been stimulated by their contributions as much as we have been. **EMG**



(Continued on page 4.)

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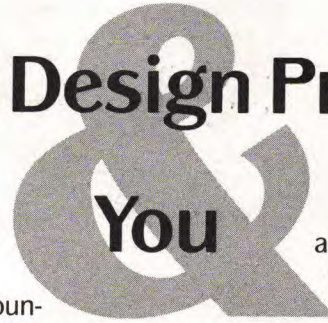
Sculpting by Heart, Head, and Computer

How a "threat" and a "foe" became an indispensable ally, friend and accountant.

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This issue of U&Lc was mailed to 215,000 readers: 160,000 in the United States and Canada, and 55,000 abroad. It will be read by approximately 1,000,000 people.

Typeface Design Protection



The "Industrial Innovation (sic), known as S.791, is the U.S. Senate, and its coun- House of Representatives. Its aim is to give protection to new designs of useful articles. This was the objective of a section of the new copyright law in 1975. The section dealing with the design of useful articles was dropped from the bill that became law with the understanding it would be considered at a later date. That date is here.

and Technology Act of 1987" now being considered in terpart (H.R.1179) in the

In S.791 (but not yet in the House bill) the following language incorporates protection for typeface designs:

"Sec. 1001 (b)

"(4) typeface consists of a set of letters, numbers, or other symbolic characters, whose forms are related by repeating design elements consistently applied in a notational system; and

"(5) 'typeface' is a design subject to protection under this chapter when the repeating design elements in the combinations employed in a notational system are (A) original, (B) attractive or distinct, and (C) incorporated in a useful article whose normal use is in composing text or other cognizable combination of characters."

The period of protection would be for ten years and protection would only be for new designs introduced after the law becomes effective.

What does this mean to graphic designers and other users of typefaces?

It would help assure a continued supply of new designs from the best typeface designers. It would do this by assuring that foreign and domestic pirates who copy others' original designs and offer them under a different name, could no longer do so.

How would this affect the availability of new designs?

New typeface designs are available across a wider segment of the market, thanks to new digital technologies and page description languages, than ever before. Increasingly, manufacturers are licensing designs to each other, but, to protect their investments in bringing new designs to market it is important that such licensing agreements be voluntary and not mandated by law. All ITC typefaces, for example, are offered simultaneously, to all licensed manufacturers.

How will the cost of fonts to the purchaser or user be affected?

Not at all. Font prices and royalties are determined 100 percent by market forces, by supply and demand. The trend is for font prices, in the low resolution market, to drop. But design protection legislation will neither help to maintain nor raise prices, nor speed their decline.

In sum

Typeface design protection encourages the best typeface designers and marketers to bring new designs to market by protecting them from piracy and it does so without affecting the availability of the new designs or the cost of fonts.

We urge your support of S.791 and the paragraphs pertaining to typefaces. You can express this support in writing to:

The Honorable Joseph R. Biden, Chairman
 Senate Judiciary Committee
 United States Senate
 Washington, D.C. 20510
 (Dear Mr. Chairman:)

and, for H.R.1179, to

The Honorable Peter Rodino, Chairman
 House Judiciary Committee
 United States House of Representatives
 Washington, D.C. 20515
 (Dear Mr. Chairman:)

Edward M. Gottschall

THE LETTER

Why is "A" the first letter of our alphabet? One source states that it is because this letter represents one of the most common vowel sounds in ancient languages of the western hemisphere. Other, equally learned sources, would argue against their rationale because there were no vowel sounds in the Phoenician language. (The Phoenicians generally get credit for developing the alphabet that is the basis of the one we use today.) Why is "A" the first letter? No one really knows. Why does "A" look the way it does? No one actually can be certain of this answer either, and educated guesses tend to dominate the telling of the tale. A reasonably logical chain of events, however, can be constructed.

It is said that the Phoenicians chose the head of an ox to represent their "A" sound (actually, a glottal stop). The ox was a very common, and very important, animal to the Phoenicians. It was their main power source for heavy industry. Oxen plowed the fields, harvested crops, and hauled food to market. Some sources even claim that the ox was also the main course at many a meal. A symbol for ox would have been the perfect Phoenician logo for food. Since food tops the "human needs" list, it (somewhat) naturally follows that an ox symbol was the first letter of the alphabet.

The Phoenicians first drew the oxhead "A" as a "V" with a crossbar to distinguish the horns from the face. The letter was called

alef, the Phoenician word for ox. Through centuries of writing (most of it quickly, with little care for maintaining detail) the alef evolved into something which bore little resemblance to the original oxhead symbol. In fact, by the time it reached the Greeks in about 400 B.C., it looked more like our modern "k" than an "A."

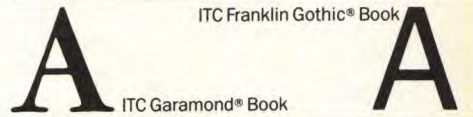
The alef further evolved in the hands of the Greeks. (They had no idea that it was supposed to look like an ox.) First, it was rotated 90° so that it pointed up; then the crossbar was made as a sloping stroke. Finally, the crossbar became a horizontal stroke and the letter looked almost as it does today. The Greeks also changed the letter name from alef to *alpha*.

The Romans acquired the Greek alphabet by way of the Etruscan traders of what is now northern Italy, and again changed the name of the first letter. This time to *ab*. The sound "ay," our name for the "A," was not common to the Latin language.

In his story of "How the Alphabet was Made," Rudyard Kipling gives a very different—and charming—history of the "A." In Kipling's story, the alphabet was invented by a neolithic hunter and his daughter. While traveling with her father one day, the daughter got the notion that it would be useful to be able to leave notes and send messages. She asked her father to make a sound, and he said "ah!" The daughter decided that her father looked like a fish (a carp) feeding, when he made that sound. She proceeded to draw a carp to represent that sound, but since she was not a good artist and (as chil-

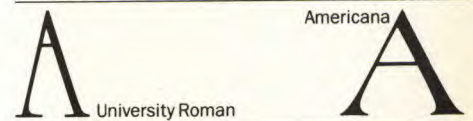


The width of the capital "A" should be approximately three-quarters of its height. In a Roman design, the first stroke is a hair-line. Even in sans serif designs, the left diagonal is just slightly lighter than the right.



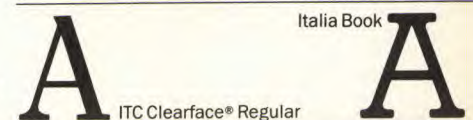
Unless it has a flat top, the apex of the "A" should protrude slightly above the normal cap height. This is an optical adjustment to keep the letter from looking short.

Normally, the crossbar is placed below the mechanical center of the character, again to ensure optical correctness. The crossbar can, however, be moved above or below the optical center to achieve a desired effect or inject personality into the character; but the more personality a letter has, the less it is suited to a variety of typographic applications.



In some instances, a serif can be added to the left side of the apex. This also gives personality to the letter and can help minimize some spacing problems inherent in the cap A.

Allan Haley



dren tend to be) a little impatient, she drew only the fish's head.



The hunter saw the picture and said that it could be the head of any fish, and proceeded to add the feeler that hangs across the carp's mouth.



His daughter copied the finished drawing, again impatiently, not adding all the details. Her drawing looked like this:



And thus, according to Kipling, the first letter of our alphabet was born.

WHY HUNGER?

WHY POVERTY?

THE THIRD HERB LUBALIN INTERNATIONAL STUDENT DESIGN COMPETITION

In 1964, three years before his assassination, Dr. Martin Luther King was awarded the Nobel Peace Prize. In his Nobel lecture he noted that "There is nothing new about poverty. What is new, however, is that we have the resources to get rid of it... Today, therefore, the question on the agenda must read, why should there be hunger and privation in any land, in any city, at any table, when any man has the resources and the scientific know-how to provide all mankind with the basic necessities of life?... There is no deficit in human resources; the deficit is in human will... The poor in our countries have been shut out of our societies, because we have allowed them to become invisible." © 1964 by The Nobel Foundation. Reprinted by permission of Joan Daves.

In 1986, 22 years later, 700 million people on our planet were chronically undernourished. Eighteen to 20 million died of starvation. More than 14.5 million children under the age of five died from starvation and preventable illness.

More than 1,100 students from 33 countries on six continents responded to the call for entries for Why Hunger? Why Poverty?, the 1987 Herb Lubalin International Student Design Competition.

The students interpreted the competition theme in different ways. Some addressed the famine in Africa, some focused on the poor in their communities and countries. Some addressed racial issues, and some, the issue of the poor among the elderly. Some asked, "Why do we spend money on luxuries and ignore the needs that surround us?"

But if one theme threaded its way through the competition more than others, it was that of the misdirection of money. Does it come down to a question of military expenditures versus feeding the hungry? This approach transcended political ideology and was expressed by students from Western and Eastern bloc nations.

Seymour Chwast, one of the judges, commented: "The fact that more than 1,100 students participated showed that the subject matter is close to the hearts of art students. Designers are often asked if they are not selling out; selling things and making money in commerce (where they can't express themselves) and not doing something for humanity. This competition enabled both problem solving and taking care of the needs of a social consciousness."

The first prize of the 1987 Herb Lubalin Medal and \$5,000 was shared by Mr. Oleg Lyashkevich and Mr. Sergei Evlampiev, a pair of students from the Byelorussian State Theatre and Arts Institute, Minsk, Byelorussia, USSR. Second place, including a cash prize of \$2,500, was awarded to Mr. Johnny Lim, a student at the University of Illinois at Chicago in the United States.

Eight third prizes of \$500 each were awarded to Ms. Helga Fieberling (Fachhochschule Darmstadt, Darmstadt, West Germany), Mr. Mark A. Gardner (Mercyhurst College, Erie, Pennsylvania), Ms. Joann Beckman Hayes (University of Wisconsin, Madison, Wisconsin), Ms. Margo Sepanski (University of Washington, Seattle, Washington), Mr. Ken Steckler (Brigham Young University, Provo, Utah), Ms. Donna Rae Sutherland (Syracuse University, Syracuse, New York), Mr. Marc van Bockhoven (St. Joost Academie of Arts and Design, Breda, The Netherlands), and Ms. Patience Williams (Syracuse University, Syracuse, New York).

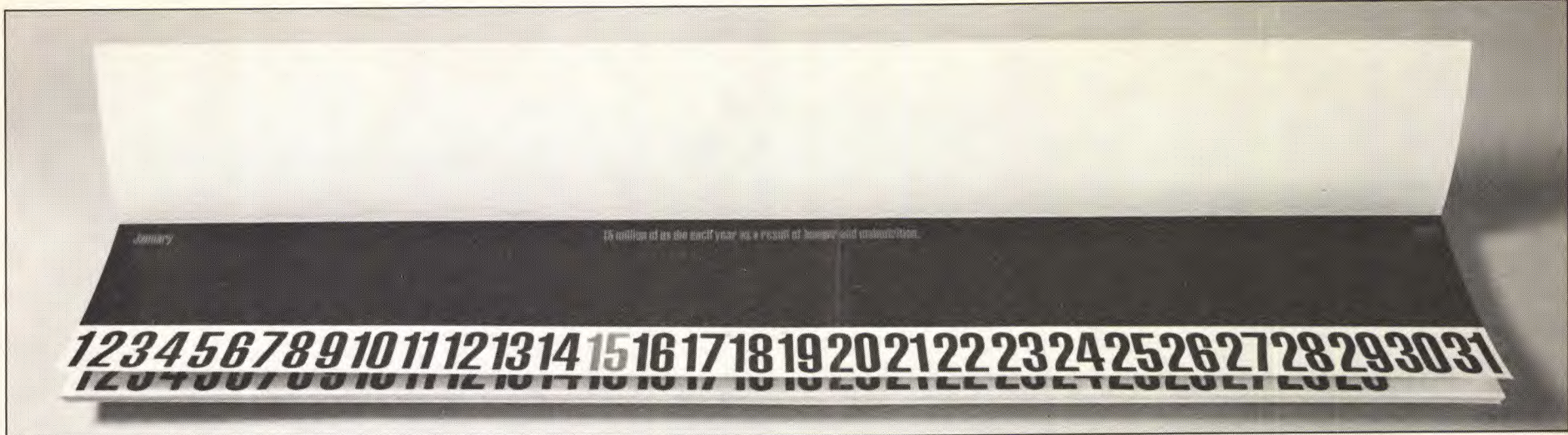
The ten prize winners are shown in these pages.

Members of the jury were Seymour Chwast (Pushpin Group, New York City), Olaf Leu (Olaf Leu Design and Partner, Frankfurt, West Germany), B. Martin Pedersen (Jonson, Pirtle, Pedersen, Alcorn, Metzdorf & Hess, New York City), Anthony Russell (Anthony Russell, Inc., New York City) and Rosemarie Tissi (Odermatt & Tissi, Zürich, Switzerland).

The Herb Lubalin Medal is awarded annually to the winner of the student design competition sponsored by International Typeface Corporation (ITC). Herb Lubalin was one of the founders of ITC and an internationally honored typographic and typeface designer, as well as the original editor and designer of U&Ic. It was his deep concern for students that led to the establishment of this award competition.

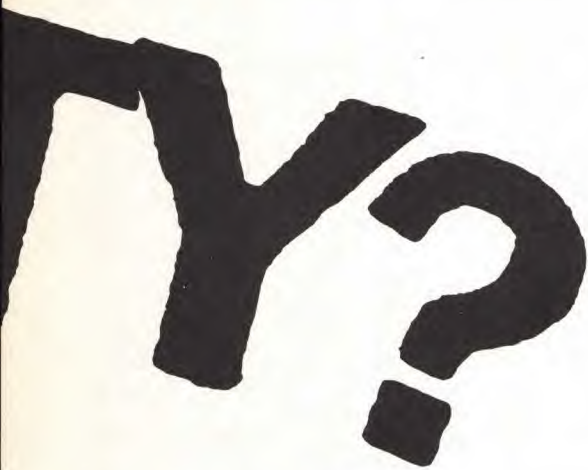
The call for entries for this year's competition, Trustees of the Future, appears on pages 30-31.

Laurie Burns



Third Prize

Mr. Ken Steckler
Brigham Young University, Provo, Utah, USA
Calendar, 38 3/4 x 6"
Twelve Thoughts on Hunger and Poverty for 1988.

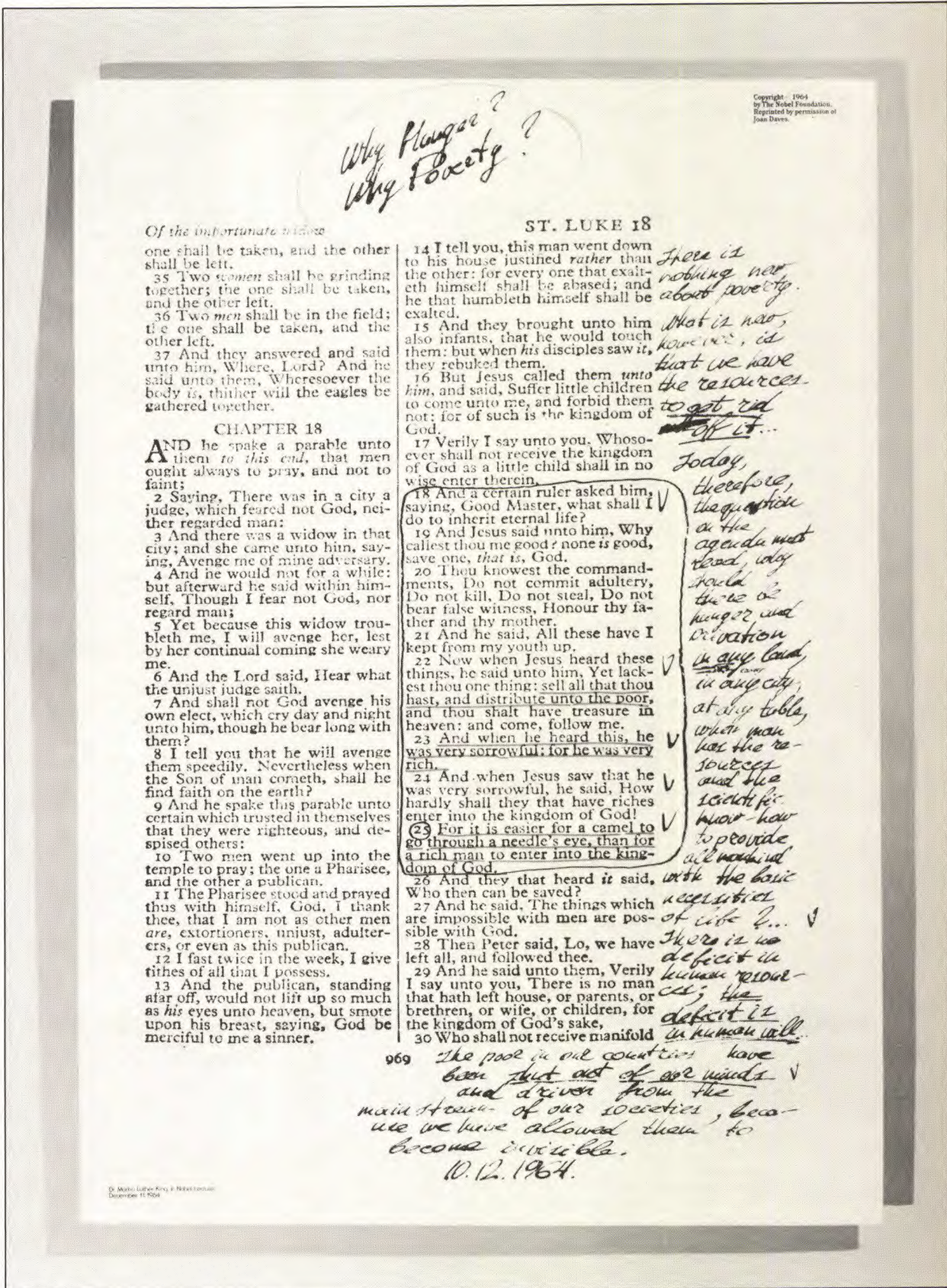


Additional artists included in the exhibition:

- Mr. Marcus Austin (Kingston Polytechnic, Kingston-upon-Thames, Surrey, England)
- Ms. Rita Eleanor Baker (University of Baltimore, Baltimore, Maryland)
- Ms. Liane Carpenito (Fashion Institute of Technology, New York, New York)
- Ms. Amy Coiner (North Carolina State University, Raleigh, North Carolina)
- Mr. Peter Dast (University of Wisconsin, Madison, Wisconsin)
- Ms. Bethyn Dawson (McNeese State University, Lake Charles, Louisiana)
- Ms. Debbie Don (Rocky Mountain College of Art and Design, Denver, Colorado)
- Ms. Victoria Forsyth (Rocky Mountain College of Art and Design, Denver, Colorado)
- Mr. Eddie Garcia (San Antonio College, San Antonio, Texas)
- Ms. Line Goyet (Ecole des Arts Décoratifs de Strasbourg, Strasbourg, France)
- Mr. Christoph Gros (Ecole des Arts Décoratifs, Geneva, Switzerland)
- Mr. Jean-Jacques Guillon (Ecole des Arts Décoratifs de Strasbourg, Strasbourg, France)
- Ms. Janice L. Hatley (Southwest Texas State University, San Marcos, Texas)
- Mr. Raymond Mendez (Syracuse University, Syracuse, New York)
- Mr. June H. Park (Hochhochschule für Bildende Kunst, Braunschweig, West Germany)
- Ms. Lisa Prifty (Pratt Institute, Brooklyn, New York)
- Mr. Juergen Schaefer (Fachhochschule für Gestaltung-Darmstadt, Darmstadt, West Germany)
- Mr. Kees Wagenaars (St. Joost Academy of Arts and Design, Breda, The Netherlands)
- Ms. Elizabeth Watson (Syracuse University, Syracuse, New York)
- Ms. Doneva Wolf (Northern Virginia Community College, Alexandria, Virginia)
- Mr. Alan Wong (Northern Virginia Community College, Alexandria, Virginia)
- Mr. Boris Zemsky (Parsons School of Design, New York, New York)
- Ms. Katarzyna Zommer-Siedlaczek (Hochschule für Gestaltung-Offenbach am Main, Offenbach am Main, West Germany)

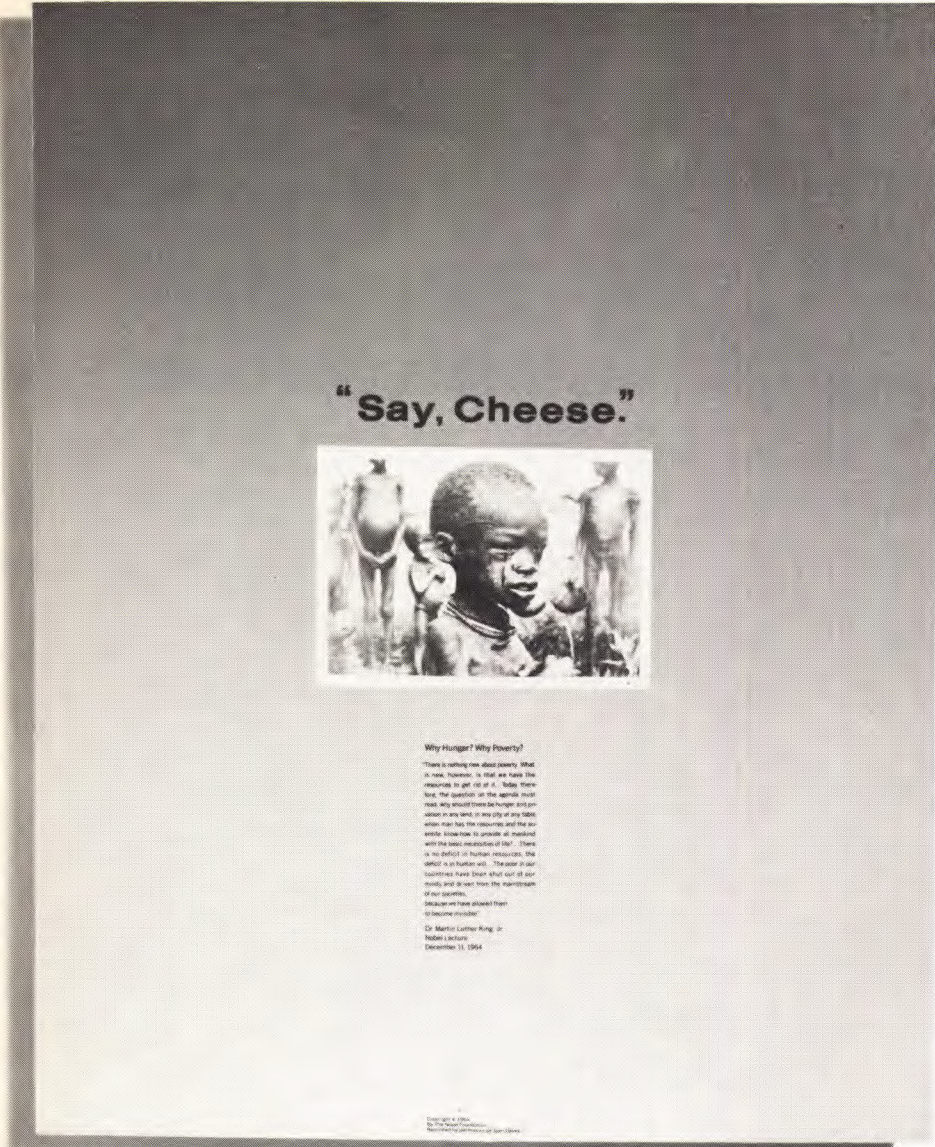
Team entries from:

- Mr. Ulrich Deppe, Mr. Rainer Goosens, Mr. Peter Niehuis and Mr. Jörg Schürhoff (Fachhochschule Münster, Münster, West Germany)
- Mr. Argo Vaikla, Mr. Urmo Vaikla and Mr. Mati Veermets (Estonian State Art Institute, Tallinn, Estonia, USSR)
- Mr. Peter Barbarinsky and Mr. Vladimir Jemesuk (Moscow Printing Institute, Moscow, USSR)



First Prize

Mr. Sergei Evlampiev and Mr. Oleg Lyashkevich
Byelorussian State Theatre and Arts Institute
Minsk, Byelorussia, U.S.S.R.
Poster, 27 1/2 x 39 3/8"
A passage from the New Testament points out our responsibility to care for the poor.



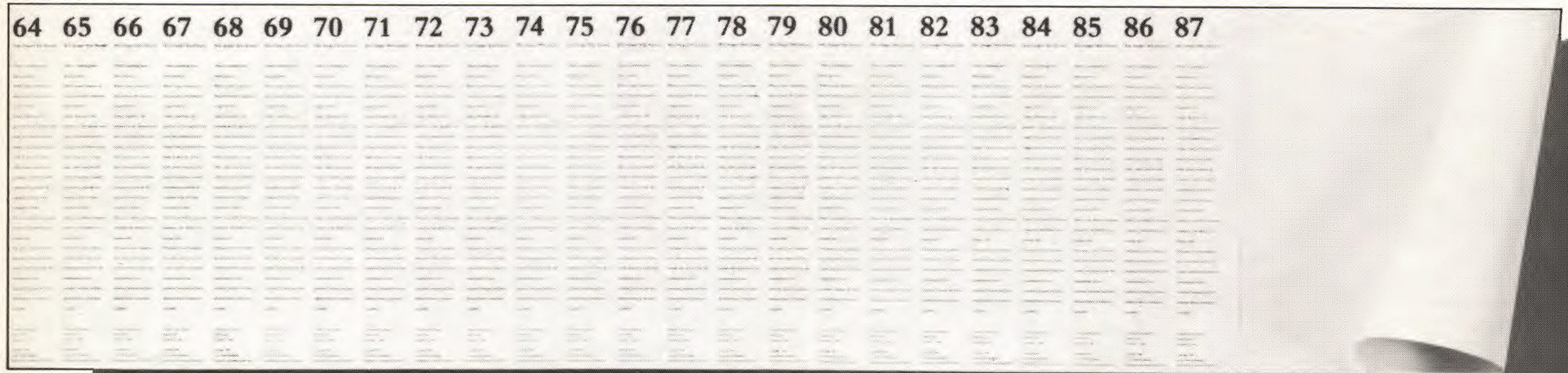
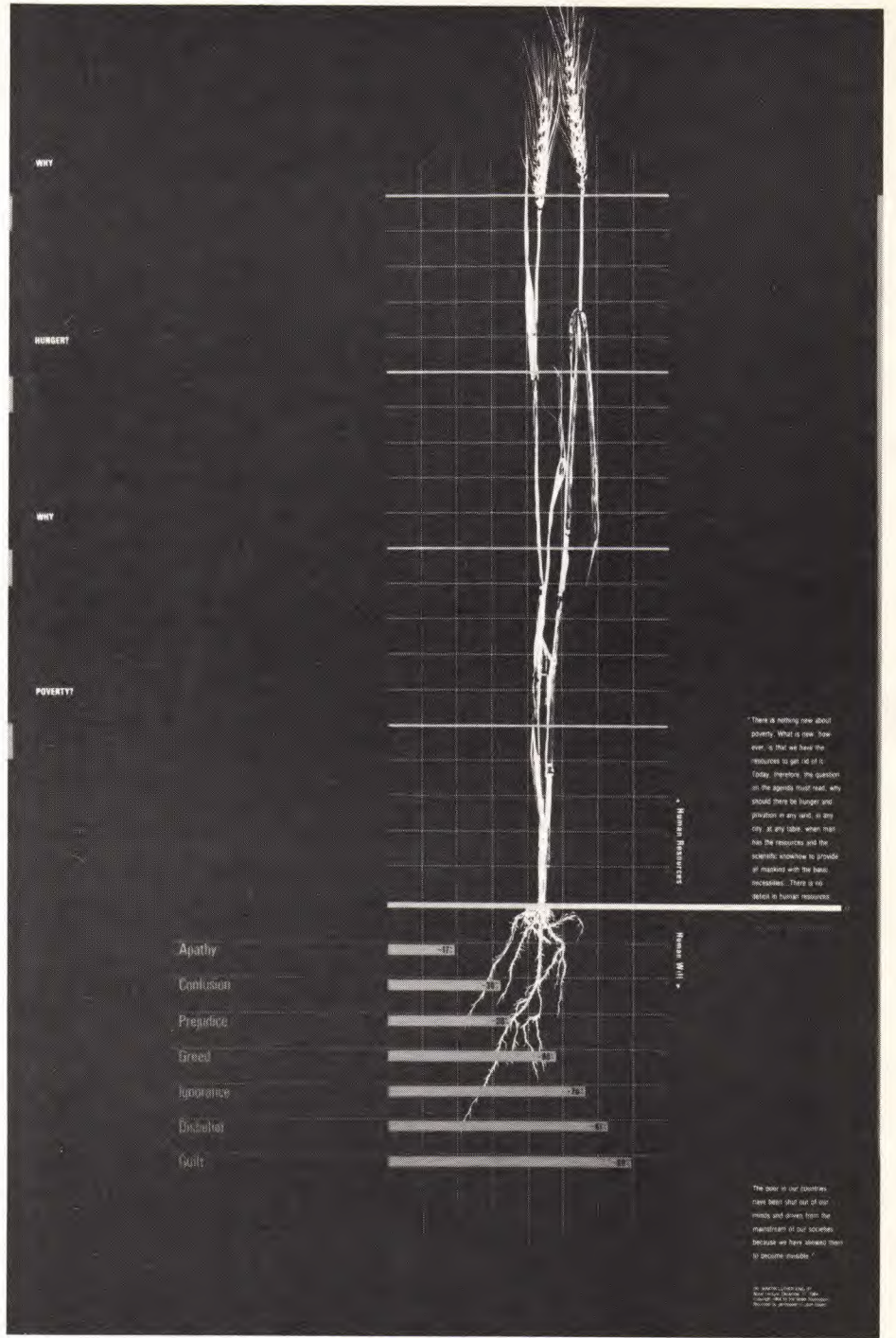
Second Prize

Mr. Johnny Lim
University of Illinois at Chicago
Chicago, Illinois, USA
Poster, 19 x 24"
A starving child has little to smile about.

Third Prize

Ms. Margo Sepanski
University of Washington,
Seattle, Washington, USA
Poster, 24 x 36"

Apathy, confusion, prejudice, greed, ignorance, disbelief and guilt are identified as components of "the deficit... in human will"



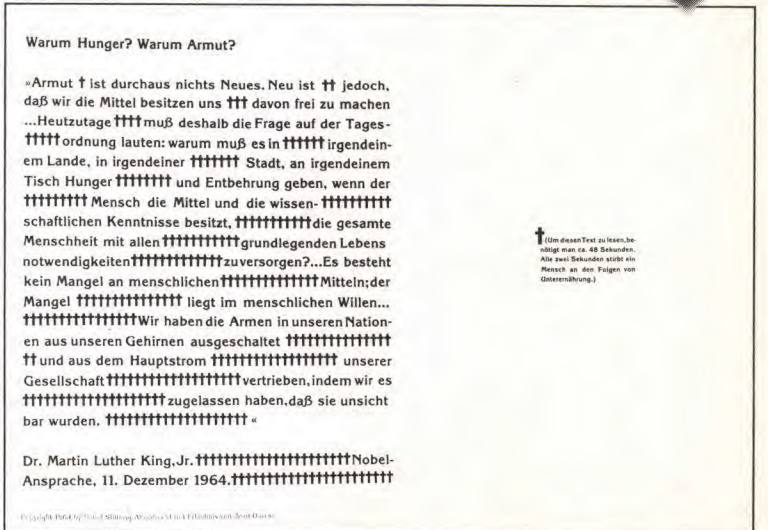
Third Prize

Mr. Marc Van Bokhoven
St. Joost Academy of Art & Design
Breda, The Netherlands
Poster, 127 1/4 x 24 1/2"
Dr. King's words have continued to ring true for the 23 years since they were spoken and, unfortunately, are likely to continue to be so for some time to come.

"This competition enabled both problem solving and taking care of the needs of a social consciousness!"
Seymour Chwast, Juror.

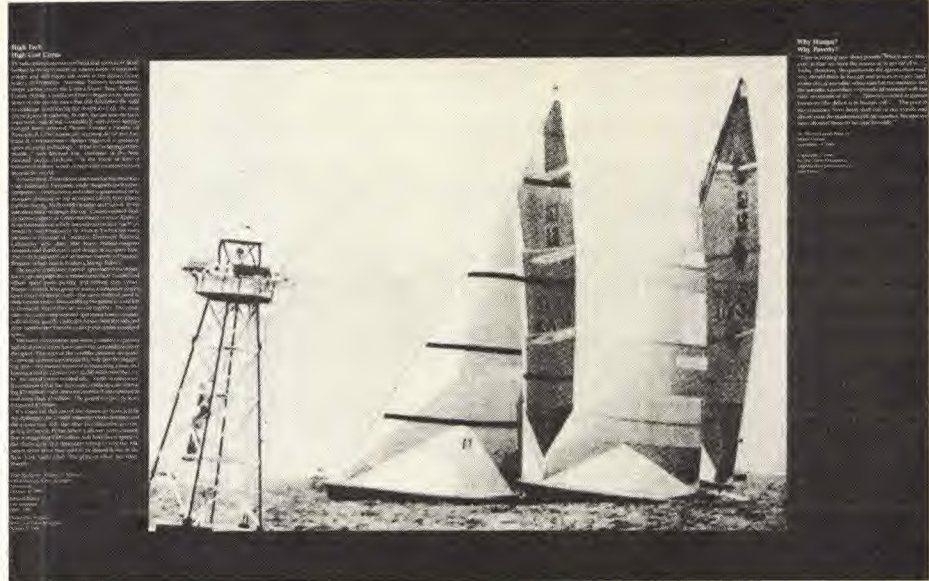
Third Prize

Ms. Helga Fieberling
Fachhochschule Darmstadt, Darmstadt,
West Germany
Poster, 15 3/4 x 12 1/8"
Someone dies of malnutrition every two seconds. It takes 48 seconds to read this passage from Dr. King's Nobel Speech.

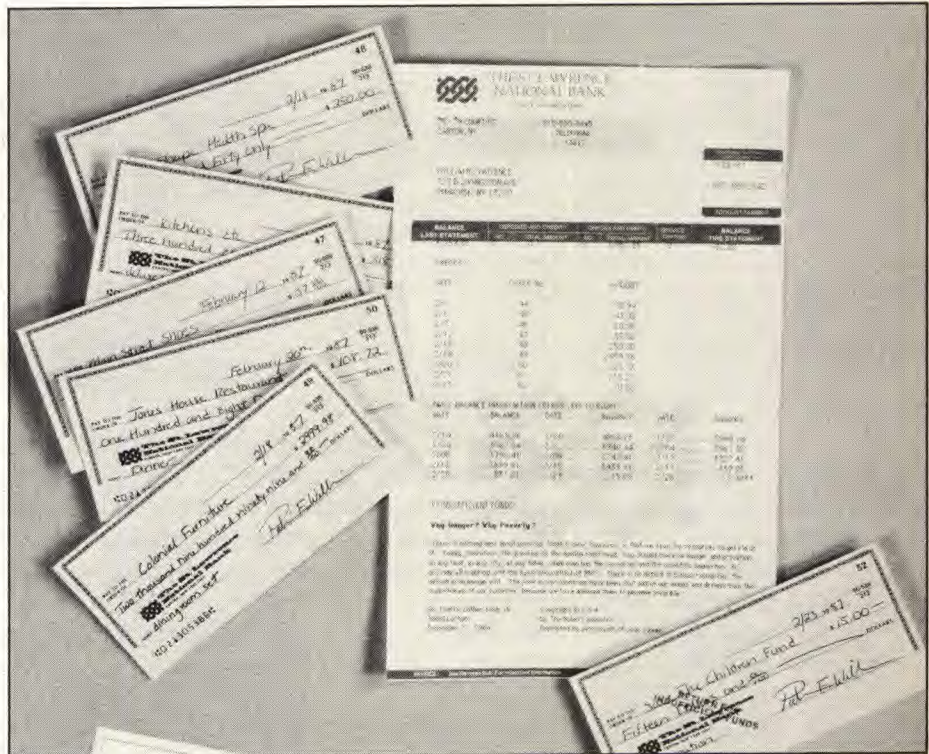




Third Prize
Mr. Mark A. Gardner
Mercyhurst College, Erie, Pennsylvania, USA
Plastic, tissue paper, newspaper and masking
tape sculpture/installation. Life-size.
The installation highlighted the obvious difference
between those who have and those who do not.



Third Prize
Ms. Joann Beckman Hayes
University of Wisconsin at Madison
Madison, Wisconsin, USA
Poster, 24 x 15 1/2"
One source estimated that \$300 million was spent
by those who hoped to win the 1987 America's
Cup yacht race. Yet, people around the world
continue to suffer the effects of malnutrition.



Third Prize
Ms. Patience F. Williams
Syracuse University, Syracuse, New York, USA
Bank statement and checks, 7 x 11"
The check for the least amount of money—the only
one for charity—is the only one that was returned
by the bank because of insufficient funds.



Third Prize
Ms. Donna Rae Sutherland
Syracuse University, Syracuse, New York, USA
Game, 20 x 20"
Based on "Trivial Pursuit," "Critical Pursuit"
includes questions and answers relating to
poverty and hunger.

VAROOOM, VAROOOM, VAROOOM, VAROOOM, VAROOOM.

**PUSSYCATS
ON BIKES?**

To be perfectly truthful, most of us quake at the sound and the sight of them. In their black leather jackets, helmets, tattoos, embellishments of iron crosses and even a skull or two, motorcyclists slaloming through traffic at 60, 70, 80 miles an hour scare the living daylights out of us.

However, if we suspend judgment and dig a little beneath the costumes and paraphernalia, we may find, as illustrator Murray Tinkelman did recently, that they're not all rogues and miscreants. According to Tinkelman, the motorcyclists he befriended are a bunch of "pussycats"—sweet, shy, sensitive, serious guys who love their machines, love to tinker with them, decorate them, maintain them, and simply find that motorcycling is an economical, unconfining way to travel.

But then, Murray Tinkelman is a romantic. He too loves machines. He loves people. He loves life's surprises and incongruities. (That he loves to draw goes without saying.)

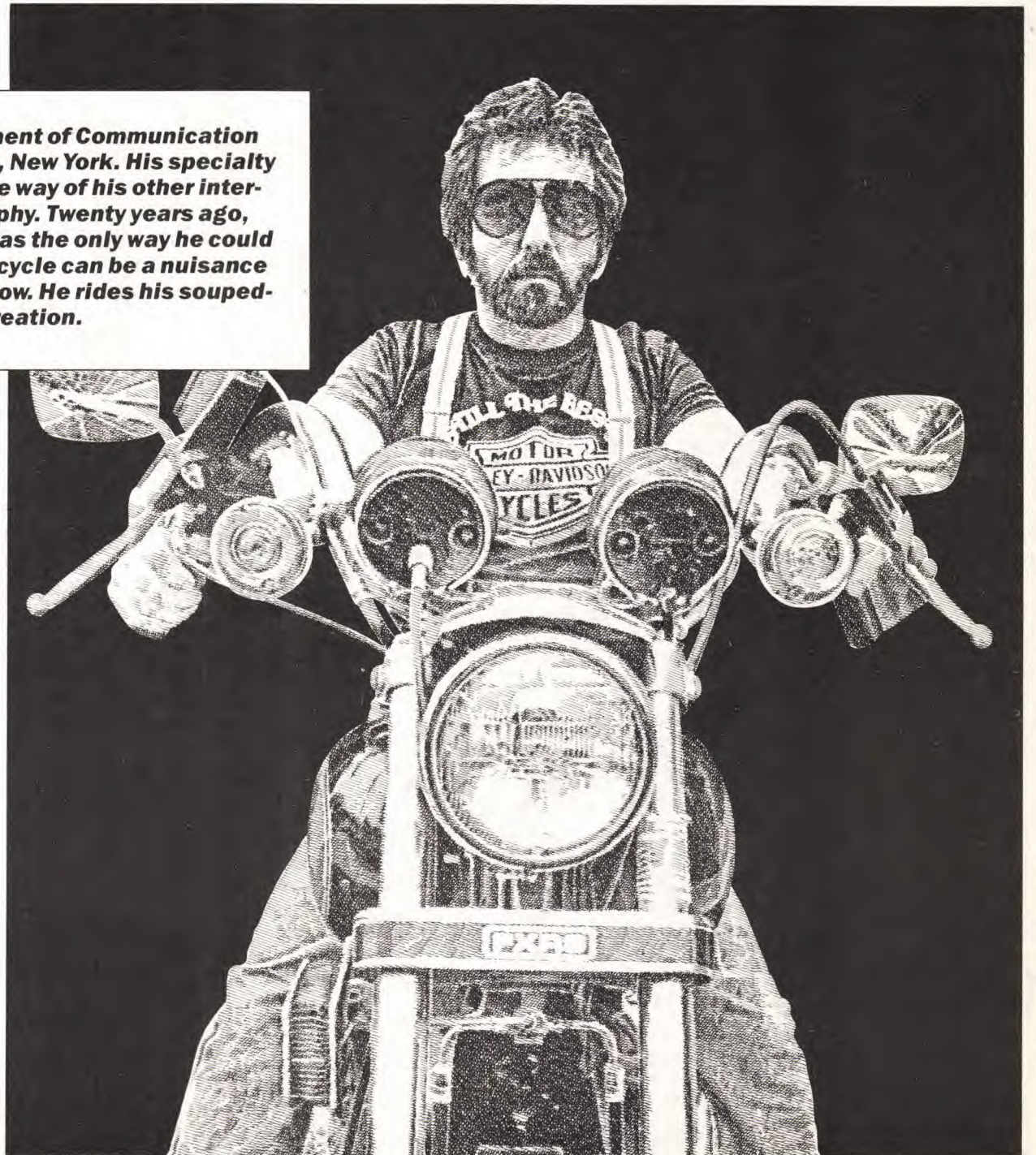
In recent years, Tinkelman, who is a regular commuting Professor of Illustration at Syracuse University,

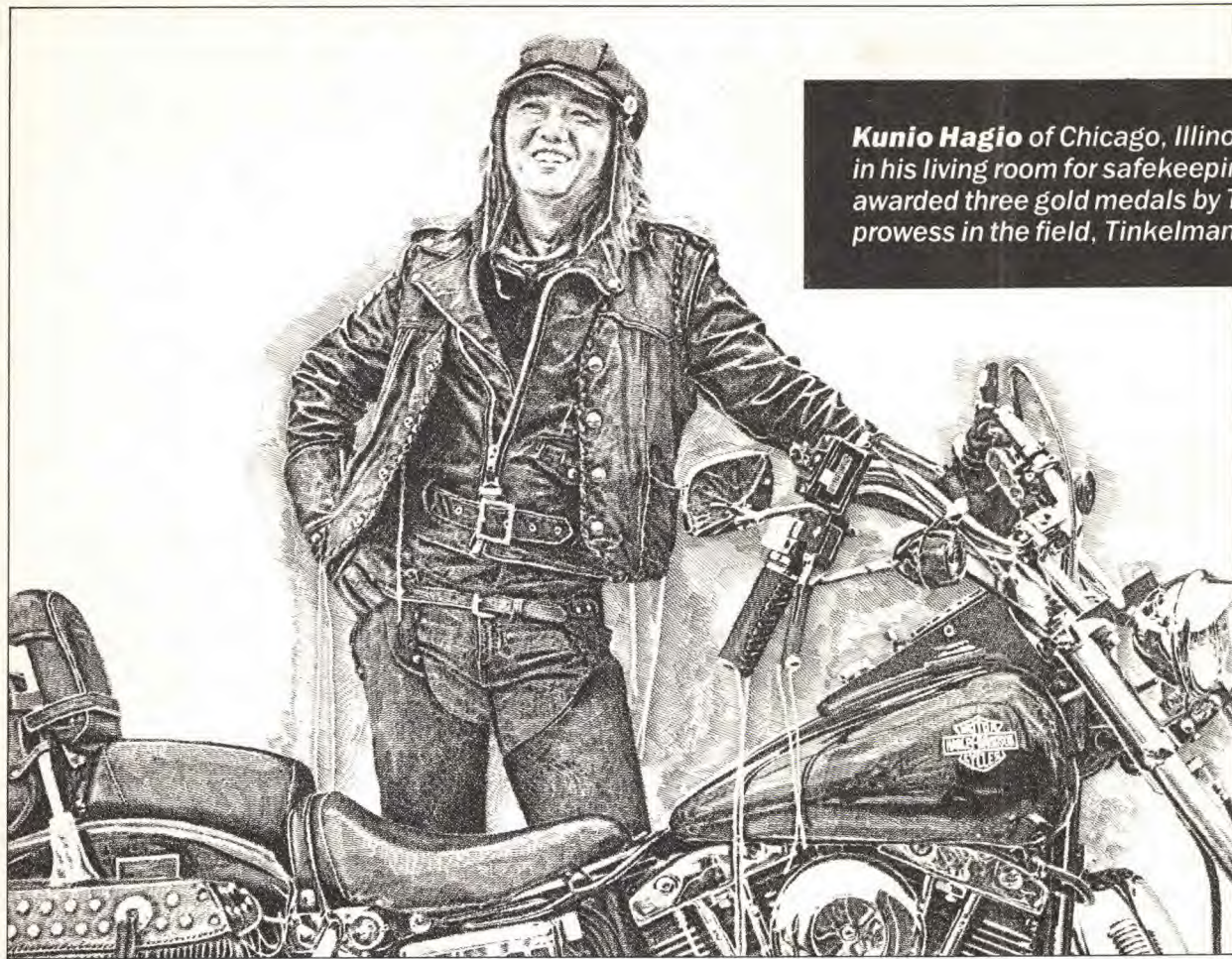
Bob Pike is a full professor in the department of Communication Design at Syracuse University, Syracuse, New York. His specialty is graphic design, but it doesn't get in the way of his other interests which include writing and photography. Twenty years ago, when he started riding a motorcycle, it was the only way he could afford to travel. Now, he admits, a motorcycle can be a nuisance and a hazard, especially in the rain or snow. He rides his souped-up 1982 Harley-Davidson strictly for recreation.

an illustrator of children's books and a frequent contributor to *The New York Times* and *Atlantic* magazine, has had a romp with several self-devised illustration projects. In pursuing his subjects, he made some amusing discoveries about people and their private lives. The fact that his revelations punctured holes in stereotyped misconceptions, makes his illustrations educational essays as well as awesome drawings.

In a series of illustrations about rodeos (U&Ic, Vol. 8, No. 3), he informed us that bronco-busting was not the exclusive province of Western cowboys, but that regular rodeos were organized in Eastern states with city-bred stockbrokers, businessmen, and even an orthodontist among the contestants. In a more recent issue of U&Ic (Vol. 12, No. 2), he introduced us to native American Indians who don blankets and feathers for Sunday powwows and go to work on Monday in business suits.

Now, in his latest illustration essay, he's out to broaden our perspective about motorcyclists. Of course, look at the bikers Murray chose to prove his point—illustrators, designers, airbrush artists, teachers—our kind of people. No wonder they're all sweet, gentle and sensitive!



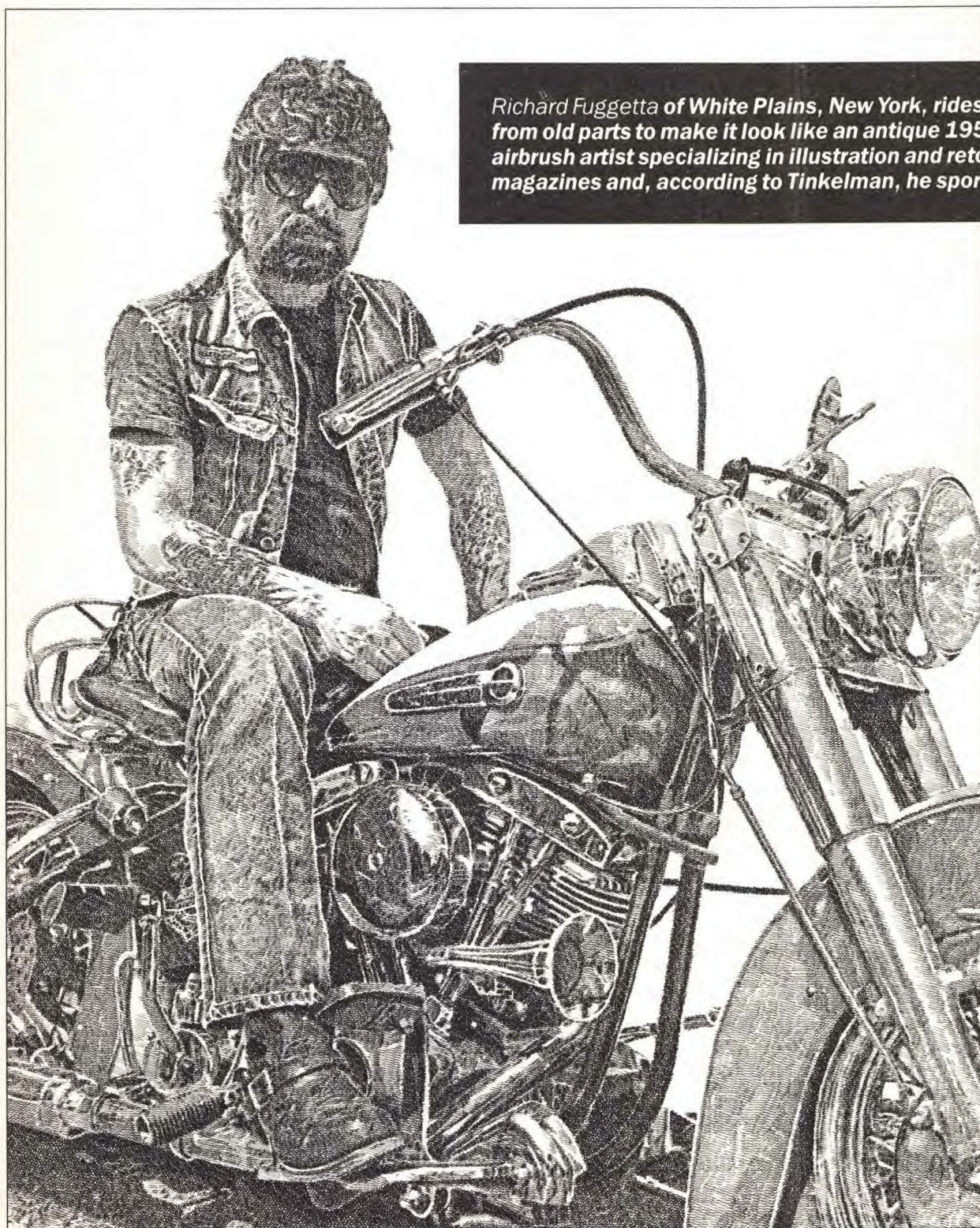


Kunio Hagio of Chicago, Illinois, rides a Harley-Davidson, which he garages in his living room for safekeeping. He is a super-star illustrator who has been awarded three gold medals by The Society of Illustrators. Despite his formidable prowess in the field, Tinkelman reports him to be shy and extremely diffident.

Tinkelman, who gave up riding a dirt bike himself after a few unkind spills, gets vicariously revved up by these active bikers and their machines. He sees them as romantic archetypal strong men who have not lost the spirit of adventure, even in our confining, work-oriented times. In another age they might have been gladiators in chariots, armor-clad knights on noble steeds, or the mythical centaur—half man, half horse. Even in our modern mythology, they are the living counterparts of the fantasy toy robot-cars—creatures inseparable from their machines.

The fusion of man and machine was the image Tinkelman latched onto for this series of illustrations. Yet he seems constitutionally incapable of objectifying and disengaging himself from the humanity of his subjects. To satisfy both predilections, he drew the men head-on, making eye contact with the viewer. We simply can't ignore them.

Tinkelman starts his work with photographs he shoots himself and then uses as reference material. He gathered his subjects for this series from a variety of sources. The idea for the project came to him one day when a student, working on a Master's thesis, called for a consultation. As it happened, this serious young man arrived on a motorcycle, and Tinkelman,



Richard Fuggetta of White Plains, New York, rides a Harley-Davidson which he assembled himself from old parts to make it look like an antique 1950s model. He is a shy, reticent man who is an airbrush artist specializing in illustration and retouching. His work appears in newspapers and magazines and, according to Tinkelman, he sports some very imaginative tattoos.

being the kind of machine-oriented addict that he is, immediately hauled out his camera and started snapping pictures.

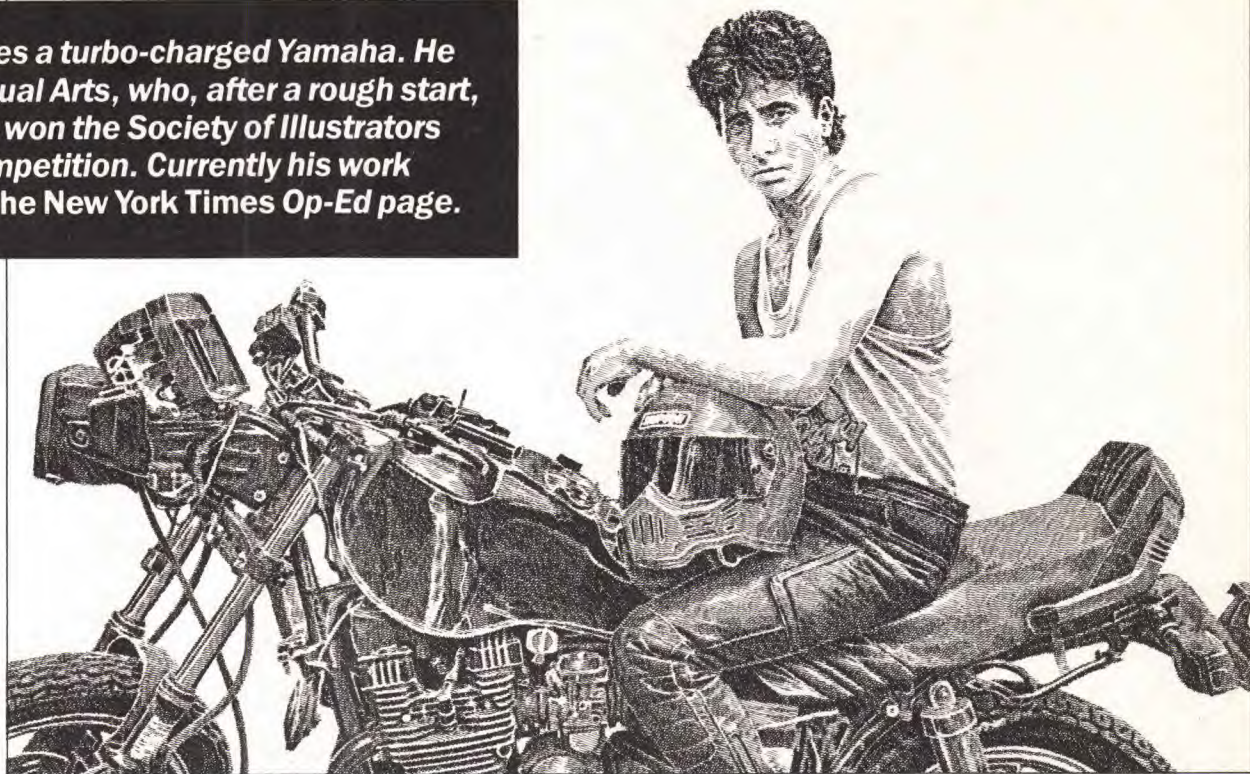
That was the beginning of this artists-on-motorcycles project. Tinkelman tracked down other bikers by running an ad in the Society of Illustrators Bulletin. Other names came by word-of-mouth. Probably the most exciting "find" was the artist-biker he met at a Syracuse University Graduate Group meeting at the Chicago Art Institute. While greeting Kunio Hagio, a distinguished illustrator and guest speaker for the evening, Murray spied a Harley-Davidson button in his lapel. As you can imagine, one thing led to another, and before the night was over, Tinkelman was in Hagio's home admiring the gleaming Harley-Davidson he rides and garages in his living room for safekeeping.

Insatiable as Tinkelman's curiosity is about machines, his pleasure in people seems even more embracing. And in much the same way, he can't seem to get his fill of the minuscule hatch marks that make up his drawings. It's safe to guess that in any one of his drawings there are thousands upon thousands of tiny ink lines—each one laid down with as much pleasure as purpose.

Marion Muller

Sam Bayer of Scarsdale, New York, rides a turbo-charged Yamaha. He is a recent graduate of the School of Visual Arts, who, after a rough start, distinguished himself in Illustration. He won the Society of Illustrators top prize in the Student Scholarship Competition. Currently his work is appearing in magazines, books and The New York Times Op-Ed page.

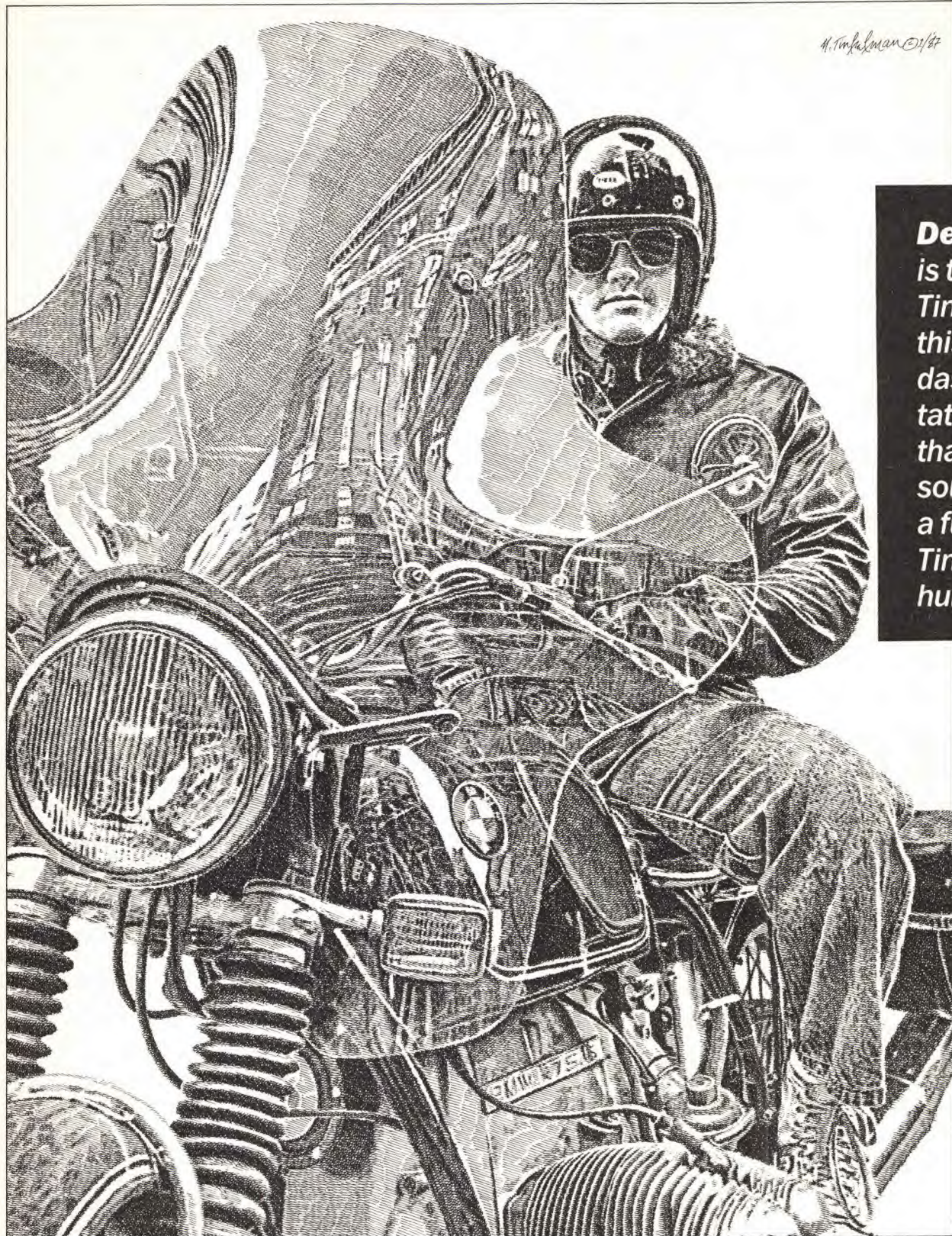
ZOOM



Everett Davidson of Dobbs Ferry, New York, purchased his antique 1954 AJS bike in England and had it shipped back to the United States. It is fully restored and in mint condition. Davidson is an extremely talented and versatile man who has been an art director for Time-Life and other publications, as well as a designer and illustrator.

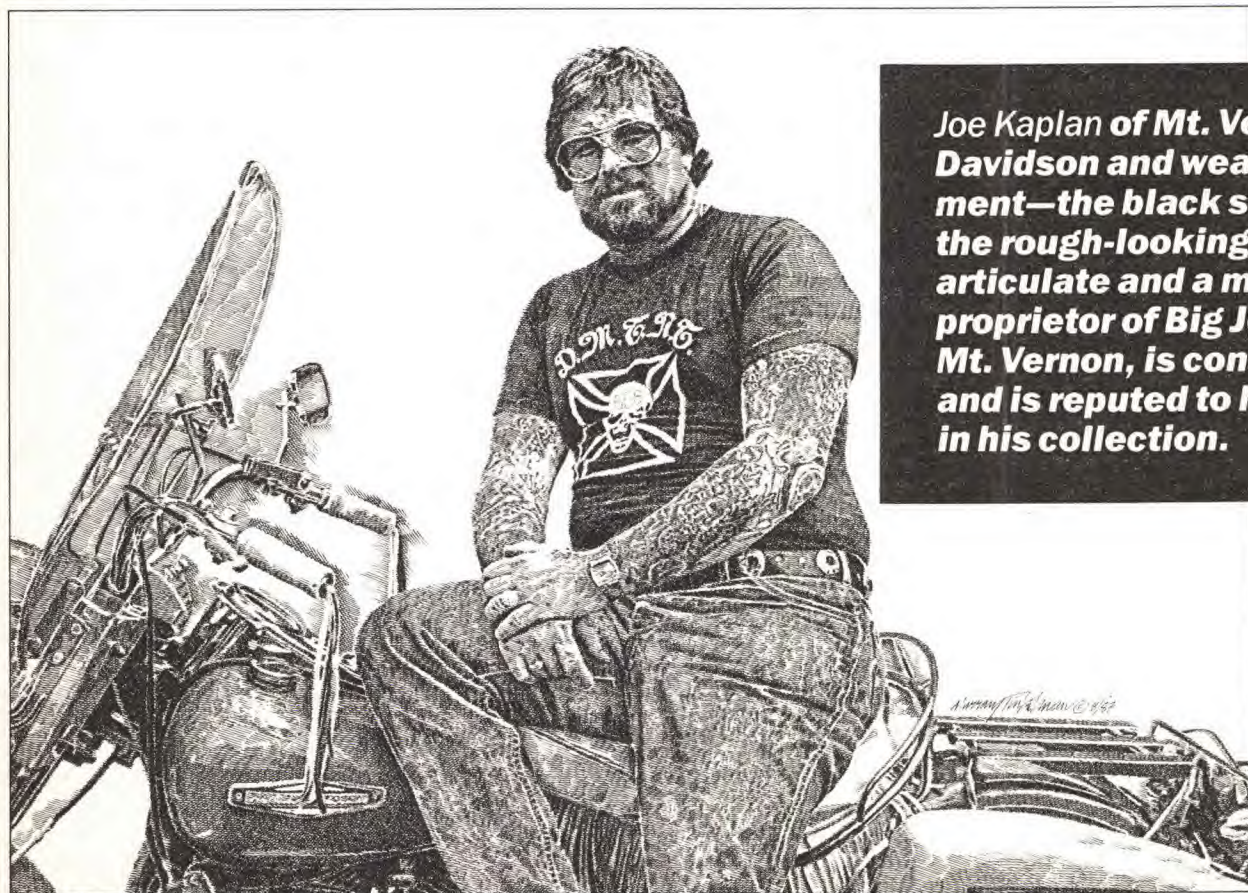
VAROOM





Dennis Dittrick of New York City is the former student who set Tinkelman off on this project. When this serious student arrived on his dashing BMW for a thesis consultation, Tinkelman got the idea that there must be other sensitive souls riding bikes. Dittrick is now a full-fledged illustrator with, Tinkelman reports, a light, delicate, humorous touch.

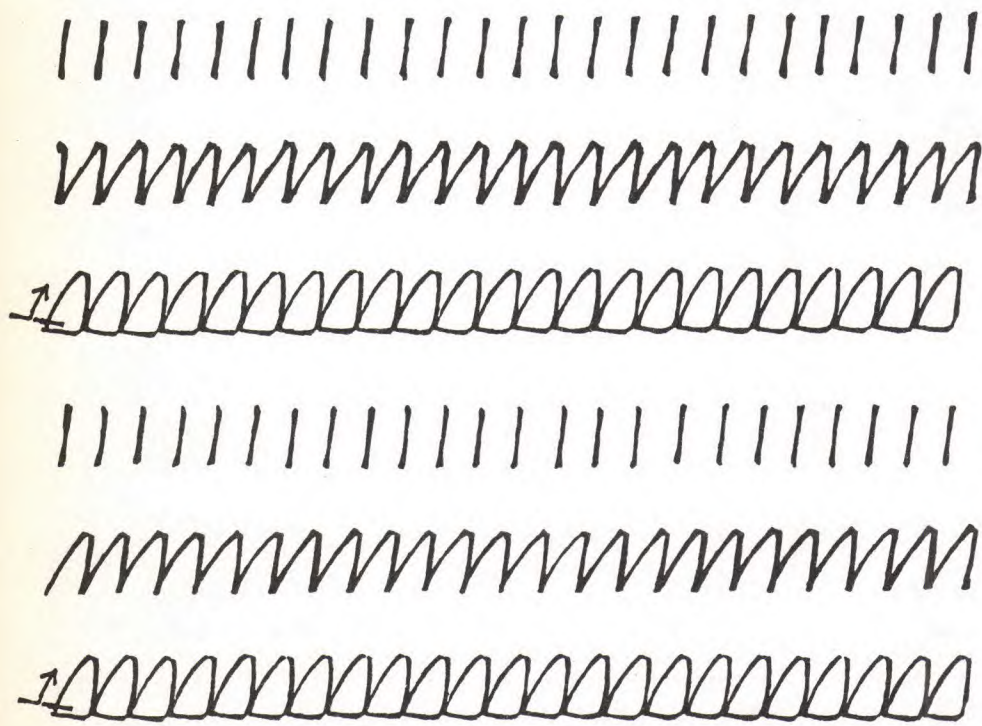
VAROOM



Joe Kaplan of Mt. Vernon, New York rides a Harley-Davidson and wears all the predictable accoutrement—the black shirt, iron cross, skull, etc. Despite the rough-looking exterior, he is warm, friendly, articulate and a master tattoo artist. He is the proprietor of Big Joe's Tattooing establishment in Mt. Vernon, is consultant to Outlaw Biker magazine, and is reputed to have extraordinary tattoo designs in his collection.

ZOOM

ICE- LAND GOES ITALIC



Preliminary exercises in making the downstrokes, upstrokes and zigzags of italic writing. The downstrokes which support the letters are much more important than the upstrokes which come naturally if the downstrokes slant correctly and are evenly spaced.

Even though we have created a civilization in which drooling demons of kindergarten age can order computers and word processors about, the little monsters will not escape learning to write in longhand. There are still some communications that remain the special province of handwriting—shopping lists, telephone messages, doctors' prescriptions and love-letters, to mention just four. Educators can, no doubt, provide more philosophical reasons for renewed efforts in teaching cursive writing. But the fact is, next to reading, teaching children to write has been the chief bugaboo of educators throughout the world.

Most of us who already possess a handwriting, however admirable or atrocious, may underestimate the difficulty of learning to write in longhand. But think about it. We painstakingly learned to read by recognizing strange, printed symbols for words. But to write the same words, we had to learn a whole new system of symbols. How confusing, to say nothing of wasteful.

Early in the century, Palmer Method was the state of the art. Those of us who go back far enough can recall the trials and tribulations of that writing style with its painful supplemental penmanship drills. Feet squarely on the floor, back plastered against the back of your seat, paper tilted north by northwest, you held your pen lightly between thumb and forefinger, and only the three remaining fingers dared touch the paper. With full arm movement from the shoulder, we executed push-pulls, ovals and loops until our arms nearly dropped with weariness. Truly sadistic teachers forced practice drills with pennies on the backs of our hands, and heaven help the klutz whose hand tilted and let the penny fall. Palmer Method, which was supposed to produce fluid, legible, uncramped writing, was responsible for some very tired muscles and some awful scrawling.

Children of more recent generations were luckier when educators introduced the elementary form of writing called manuscript. It was based on two simple forms, the ball and the stick. The major difficulty with manuscript writing is that, at age five or six, most children do not have the hand-eye coordination to make the circles, half-circles and quarter-circles required. And they have particular difficulty drawing a straight line at a tangent to a circle, as in the letter b, for instance. Furthermore, while the ball-and-stick method produces legible writing, it does not lend itself to speed and doesn't translate into a flowing cursive hand.

Now we are in the midst of another revolution in teaching longhand. Educators and calligraphers throughout the world are pushing for the introduction of italic writing in elementary schools. To call it a new development would contradict history. Italic writing goes back to the Italian Renaissance. A Vatican scribe, Ludovico degli Arrighi, developed the style, and in 1522 composed a manual for teaching it. This simplified italic hand is based on a slightly



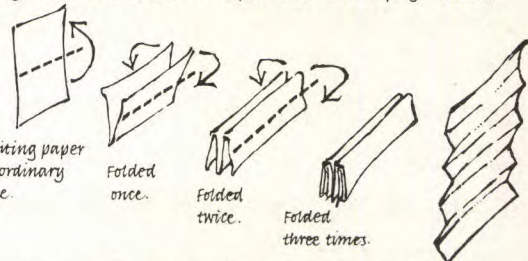
A hand poised for Palmer Method penmanship.

mamma
 pin pabbi pinn
 bpbmmhkr
 bpbm brim
 hrrip kimmni

A practice exercise in italic writing using different letters from the same family.

The start

Here's your very first exercise. It is important. For most of the children, it is their first opportunity to train their hands for writing. It will also show you immediately how far their motor skills are developed and what their specific needs are.



Writing paper of ordinary size.

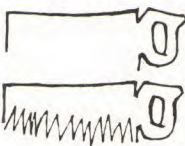
Folded once.

Folded twice.

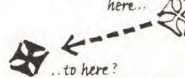
Folded three times.



Teeth in combs and saws make easy zigzag exercises.



How do you move the pen from here...



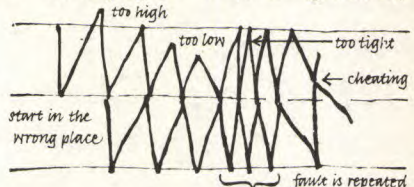
Look at the point you're going towards. (When you try to catch a ball that has been thrown at you, you look at it as it flies through the air, not at your hands.) Let the pen hand find its own way. Try this out a few times and you'll see what I mean.

If the first exercise is too difficult, call in the Martians.



Begin by demonstrating to the class how to fold a sheet of paper three times. Ordinary typing paper is fine. When you open the folds, you have divided it in eight horizontal areas, each just under four centimetres high (that's about an inch and a half).

Next, on the blackboard, show them what to do. They should fill the area between the top fold and the second fold with zigzags. The pattern should be as even as possible. The top points should go high enough to touch the top fold. They should not go above it. The same goes for the lower points. They should stop on the second fold.



Some faults that you may expect from this exercise.

Now, show the children how to make the second line. It is the same as the first, except that this time the top points of the second line should touch the lower points of the first. One line follows another until the sheet has been filled.

While the children are working, walk about in the classroom and watch how they go about it. You must make sure that all of them understood what you asked them to do. You may expect to have to explain the exercise a few times: making the

HOW TO TRACE



It is easy to begin with

Stop immediately if you lose your way

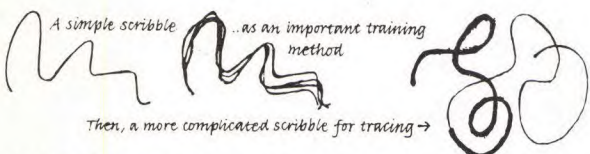
Move the pen sideways and go on.

texture as even as possible and the lines all the way to the folds but not across them. Please remind them that they should not hurry.

Some of the children will not master the exercise the first time they try. Explain it again at the blackboard and let them give it another try. You will soon see who needs help. Next, introduce them to the Martian. He is easier. The teeth should be carefully drawn. They can be long or short but they must all be unmistakably in his mouth. The collar must touch his head. Some children have to draw Martians in droves before they can finish and be done with the zigzag exercise that we began with.



The making of a Martian



A simple scribble... as an important training method

Then, a more complicated scribble for tracing →

Children who are defeated by the Martian can try simpler exercises. They can probably draw teeth into a saw or teeth into a comb. But what can you do for a child that cannot even trace his own zigzags? He may be bright and sharp, even if the coordination of his hand and eyes is terrible. He'll need some encouragement from you first of all. His exercise should be made into a game. Let him make a simple scribble of his own and trace it in various colours. After a few successful attempts, you can ask for a more complex scribble. From there, work towards combs, saws and Martians.

When you have taken your pupils through the pen skills exercises, you have taught them a great deal. They now know how to aim the pen and take it to a point where they want it to go. They have learned how to trace. Most important, they have now seen what kind of work you will expect of them as you teach them how to write.



A merry Martian

Imagine that you are beginning to learn to write. You would agree that it is a complicated business. You have to make sense of an alphabet that is unfamiliar to you.

Where are you supposed to begin? How exactly are you supposed to handle a pen? What do you do when something goes wrong? You compare your writing with the model to see where the difference lies. Not only that, you also have to understand what you should do differently next time. (If you want to put this to the test, try writing your own name in Arabic for instance.)

You learn movements by making them. To master a movement, careful repetition is usually more important than understanding the theory. That is how the part of the central nervous system that takes care of movement prefers to learn things.

We learn writing by exercise. At the outset, our method uses a lot of tracing, slowly and carefully, again and again. What matters most is the elementary training of hand and eyes. The children need reasonable control over their hands and to develop that, we give them patterns (and later, letters) to trace. That is hard enough. They should not have to struggle with a model alphabet at the same time. They will have plenty of opportunity for that later. At the earliest stage, tracing should be as natural as writing.

Imagine



How to hold a pen

Some people will quite happily hold a pen in many strange ways. I do not think that it matters a great deal how you grip it. If you like it and your writing is all right, I see no important reason to change it. It is a bit of a novelty to hold the pen the way we do today. Until fifty years ago, most handwriting books taught the copperplate grip: palm down and all four knuckles up.

In my opinion, the most serious consequence of a bad grip is writing cramp. It has been the first consideration in our approach to pen hold.



Hooking the wrist is a bad habit. The writing hand should never be above the line.

How to form the primary grip. First, join the tips of the thumb and middle finger.



Next, put the pen in the cleft between them.



Then, lay the index finger on top of the pen. The index finger pushes against the thumb and middle finger.



Putting the pen between the index finger and the middle finger often helps to get rid of writing cramp.

The primary grip. Of course, children do not instinctively know how to hold a pen. Teaching them is your job. Let's look at how you form the primary grip. Relax your hand. Join the tips of the thumb and middle finger comfortably. Put the pen in the cleft between them so that the barrel is close to the knuckle of the first finger. Lay the index finger on the pen. Notice that the index finger pushes against the thumb and middle finger.

The hand should lie on its side and on the half-curved little finger. The wrist should be more or less straight. The hand should never be above the writing line and write downwards as left-handers often do. We deal with that problem in the section on left-handedness.

To your adult hand, the primary grip will probably feel inflexible. It is meant only for children, who do not yet have highly-developed motor skills. You don't put a seven-year old on a full-sized bicycle.

The grown-up grip. As children grow, the proportions of their hands change. Children also begin to write faster and to hold the pen differently.

The grown-up grip is quite different from the primary grip. The thumb is now higher on the barrel and pushes against the first and second fingers. This, however, increases the danger of writing cramp. If that begins, the easiest remedy is to return to the primary grip. The thumb moves down to meet the middle finger and stays there until the cramp has faded away.

slanted zigzag motion, rounded triangular forms and simple roman capitals.

In Iceland, where children have exactly the same writing problems as everywhere else, teachers pressured for the adoption of the italic system which was finally approved by the Ministry of Education. To develop a teaching program, they called on a native son, Dr. Gunnlaugur S. E. Briem, a renowned authority on alphabet history, handwriting and calligraphy. He set to work devising a teaching system. According to Briem, two important factors determined the evolution of his program. "One was money," he explained, "the Ministry of Education wouldn't spend any." The second was the teachers' lack of familiarity and experience with the writing style.

The financial problems were surmounted when a group of Icelandic teachers formed a working party and undertook the initial expense of printed materials. For the rest, they relied on photo-copying. It also helped that Briem graciously offered his services without charge.

The Briem program evolved in three parts: Teaching aids, practice drills and corrective work. To prepare the teachers and bolster their understanding of the writing style, he prepared a slide/tape talk which presented the history and motor theory behind the system. The manual he provided gives explicit instructions, with illustrations, on how to hold the pen, how to teach the zigzags, strokes, triangles, ovals and movement exercises for connecting letters. Instructions are given for left-handed pupils as well as right-handed. The manual also provides workbook exercises that can be photo-copied for distribution to the children.

Beyond the printed teaching manual, Briem has developed a modest computer program with a model italic alphabet. When a teacher or a child hits a desired letter on the keyboard, the machine draws the corresponding italic version on the monitor, demonstrating the correct direction of the stroke and the proper joining to another letter. The computer demonstration is in color and accompanied by sound effects.

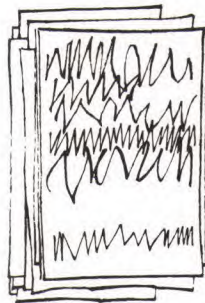
The second aspect of Briem's program deals with workbook exercises for the children. Using the same bitmaps created for the computerized model alphabet, plus a simple dot printer, the teachers can devise their own workbook exercises and individualize them for each class and/or child.

The third ingredient in Briem's teaching system is a "repair manual" which helps teachers analyze and correct handwriting problems.

If all works as expected, in Iceland and everywhere else the italic system is being taught, future generations will be blessed with beautiful, legible handwriting. Only the graphologists will be stymied without the fanciful loops, oversized ascenders and other idiosyncratic handwriting clues they go by.

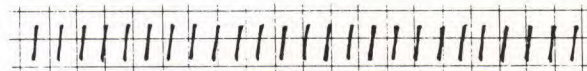
Marion Muller

Writing

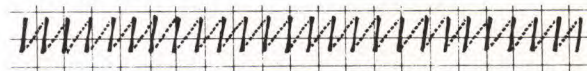


As a writing exercise, this is worthless. It is all right for practicing the first pen skills but not very useful after that. At the next stage, the writing exercises, uneven zigzags that slant in any direction teach nothing. Tell the children not to hurry. A few lines of careful writing can make a big difference. Pages of scribble are worthless.

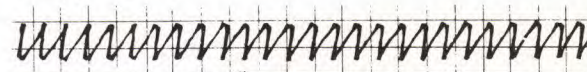
The business hand that italic is to replace has a difficult movement pattern. Our method of teaching italic is built on a movement pattern that is very easy to master.



The downstrokes support the letters. They should slant slightly and be as even as a picket fence. In the zigzags that follow, the downstrokes are much more important than the upstrokes.



The right kind of upstroke comes automatically when the downstrokes are connected without lifting the pen. On the whole, the upstrokes take care of themselves if you take care of the downstrokes.



This zigzag is more demanding than the first one (when we used folded paper). The downstrokes should all have the same slant, they should be of the same height and they should be evenly spaced on the line.

Fluent italic is remarkably close to the humble zigzag.

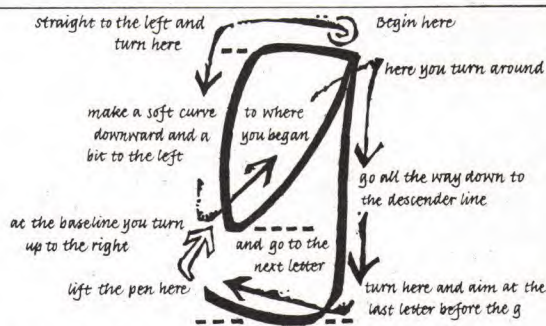


The earlier exercises trained the hand and the eyes to work together. They dealt with the discipline that is necessary before writing. When you have gone through them, you are ready for the next stage.

The writing exercises come next. You still use the zigzag, which should have an even texture and must be written slowly. The slant matters; the downstrokes should tilt a bit to the right, perhaps five or ten degrees. It is important to make the upstrokes as connections between downstrokes. Later, the upstrokes take on an important role, both as letterforms and joins. It is a good idea to get them right at this stage. How much they slant depends on the distance between the downstrokes. (More distance, more slant; less distance, less slant.)

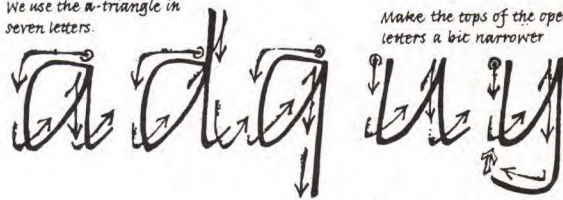
Use paper with lines or a grid. For children who have a lot of trouble at this point, make photocopies of the illustration of the exercise. Let them go on tracing until they have mastered the skill. The exercises are about to turn into writing and none of your pupils must get into a dead end here.

Ductus The path of the pen



At the outset, letters with a family likeness should be practised together for best results. It is important that the pen follows the right path when it writes the characters.

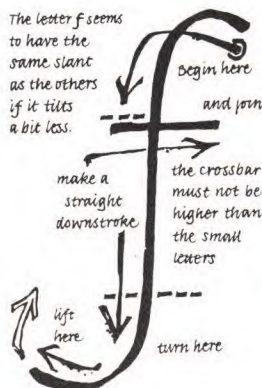
We use the a-triangle in seven letters.



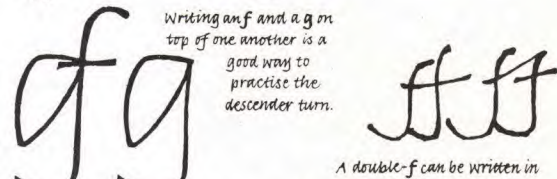
Make the tops of the open letters a bit narrower

(You can probably ignore the a-e ligature.)

The letter f seems to have the same slant as the others if it tilts a bit less.

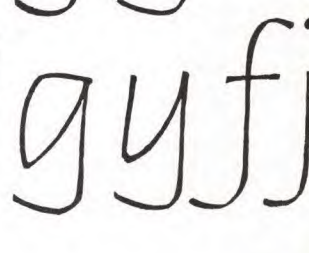


Writing an f and a g on top of one another is a good way to practise the descender turn.



A double-f can be written in many different ways. The letters should not have exactly the same slant.

These characters have a letterform in common



T HE FREUDS AND



Anna Freud

Mention "Freud" and "psychoanalysis" in a gathering of people and you are likely to splinter the group into three factions: those who are reverent, those who ridicule and those who resist further discussion. But no one can be indifferent. Like it or not, anyone born in the 20th century has been profoundly touched by the man and his work.

Sigmund Freud was born on May 6, 1856, in Freiberg, Moravia (now part of Czechoslovakia), but lived most of his life in Vienna. As a young man he embarked on a career in medicine, specializing in neurology. He became enormously interested in the psychic origins of certain diseases when another Viennese physician reported an extraordinary cure: a patient suffering from hysteria was completely relieved of her physical symptoms when, under hypnosis, she was able to dredge up the long-

forgotten experiences and repressed feelings that had provoked the symptoms in the first place.

Intrigued with this approach, Freud pursued it with his own patients, eventually substituting a "talking-out" procedure for the hypnosis. By encouraging his patients to free-associate—speak any words, thoughts, ideas, however irrational or irrelevant they might seem—the catharsis unlocked buried troubling experiences and desires.

The technique opened up vast new opportunities for understanding human behavior. From his observations Freud concluded that humans operated on conscious, subconscious and unconscious levels. He formulated a theory of the three-part structure of human personality and the conflicts between them—the instinctive, pleasure-directed *id*, the visible, performing *ego*, and the conscience or disciplining force, the *superego*. He stressed the importance of infant sexuality, of dreams, of wishes repressed, of defense mechanisms. He invented an entire new way of treating psychogenic disorders.

Freud pioneered his psychoanalytic method on his own for ten years before others joined him in 1906. In 1908, he and his colleagues convened the First International Congress of Psychoanalysis and attracted practitioners from Europe and America. Through the years, Freud and his psychoanalytic theories won a number of devoted followers and at least as many detractors. Many colleagues expanded his theories; many diverged from the straight-and-narrow dogma and formulated alternative theories of human psychology. But no new theories or methods of treatment have been devised that do not dip back into the wellspring of Freudian thinking.

Beyond psychology, the subject matter and form of 20th century literature, art, music and daily conversation have been transformed by Freud's innovations and explanations of human behavior.

Among Sigmund Freud's most ardent disciples was his own daughter Anna, the youngest of his six children. She was born in Vienna in 1895, attended the Lyceum, but never pursued advanced formal education. Instead, she apprenticed herself to her father as secretary and student of psychoanalysis. She attended the 1918 International Psychoanalytic Congress with him, wrote her first paper in 1922, and subsequently was admitted to the Vienna Psychoanalytic Society. In 1923, she started her own practice, working primarily with children.

In 1938, when the Nazis invaded Vienna, the Freuds,

ITC SERIF GOTHIC®



Sigmund Freud

who were Jewish, fled Austria and settled in England. Sigmund died the following year, but Anna continued her work with children. She collaborated in directing the Hampstead War Nursery, a residential care center for children separated from parents during World War II bombing raids. In 1947, it became the Hampstead Child Therapy Clinic, where Anna Freud continued to study children and train therapists. Throughout her career she devoted herself to modifying psychoanalytic techniques for working with children; she also wrote, lectured and taught extensively.

In 1971, she returned to Vienna (for the first time since the family exile) to attend the 27th International Psychoanalytic Congress, at which time she was awarded an honorary degree in Medicine by the University of Vienna. Other honorary awards were presented during her lifetime by Clark University, the University of Chicago, and Yale. Anna Freud died in 1985, having lived to hear herself acclaimed one of the outstanding therapists and humanitarians of the world.

ITC Serif Gothic makes a statement. This is no shy wallflower. ITC Serif Gothic is a strong, dynamic design; one which can augment virtually any graphic communication.

The ITC Serif Gothic family was begun in 1972 when the first two weights were released. These met with almost instantaneous success. Brochures, catalogs, menus, annual reports and advertising headlines were just a few of the graphic needs these two faces satisfied. But the design community wanted a larger family, and thus a more versatile resource. Finally, after repeated requests from ITC Subscribers and type specifiers alike, in 1980, the ITC Serif Gothic family was increased to its current size of six variants.

A few typeface names provide insight into the design philosophy or intended usage of the alphabet: ITC Clearface®, Century Schoolbook, Univers, etc. So it is with ITC Serif Gothic. The design goals of Herb Lubalin and Antonio DiSpigna (the originators of the family) were to create a typestyle that has the strength and simplicity of a sans serif (gothic) and the potential for high readability levels found in Roman (serif) typefaces. We believe that their goals were more than achieved.

On the surface, geometrics appear to play a major role in the construction of ITC Serif Gothic's letterforms. And while it is true that circles, arcs and straight lines serve as the foundation for alphabet construction, these are carefully and subtly modified in the best interest of character and typeface design. The serifs in ITC Serif Gothic are quite small. In fact, they almost disappear in text sizes; all that is left is the mere suggestion of a serif. The x-height is large, and counters are full and open. These traits allow ITC Serif Gothic to be set at surprisingly small sizes with great success.

A natural for display composition, ITC Serif Gothic also performs exceptionally well when setting short to medium size blocks of copy in text sizes.

ITC Serif Gothic is an active contributor to the total design package. It is one of those rare typefaces which bring something more than just letters to a graphic problem. It can help to create graphic communication in which the sum is equal to more than the total of its parts.

ITC SERIF

LIGHT

Mention "Freud" and "psychoanalysis" in a gathering of people and you are likely to splinter the group into three factions: those who are reverent, those who ridicule and those who resist further discussion. But no one can be indifferent. Like it or not, anyone born in the 20th century has been profoundly touched by the man and his work. Sigmund Freud was born on May 6, 1856, in Freiberg, Moravia (now part of Czechoslovakia), but lived most of his life in Vienna. As a young man he embarked on a career in medicine, specializing in neurology. He became enormously interested in the psychic origins of certain diseases when another Viennese physician reported an extraordinary cure: a patient suffering from hysteria was completely relieved of her physical symptoms when, under hypnosis, she was able to dredge up the long-forgotten experiences and repressed feelings that had provoked the symptoms in the first place. Intrigued with this approach, Freud pursued it with his own pa

REGULAR

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EXTRA BOLD

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GOTHIC[®]

BOLD

Mention "Freud" and "psychoanalysis" in a gathering of people and you are likely to splinter the group into three factions: those who are reverent, those who ridicule and those who resist further discussion. But no one can be indifferent. Like it or not, anyone born in the 20th century has been profoundly touched by the man and his work. Sigmund Freud was born on May 6, 1856, in Freiberg, Moravia (now part of Czechoslovakia), but lived most of his life in Vienna. As a young man he embarked on a career in medicine, specializing in neurology. He became enormously interested in the psychic origins of certain diseases when another Viennese physician reported an extraordinary cure: a patient suffering from hysteria was completely relieved of her physical symptoms when, under hypnosis, she was able to dredge up the long forgotten experiences and repressed feelings that had provoked the symptoms in the first place. I

HEAVY

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THE PARADE PRE

It's hard to believe that the common pretzel, which is most often associated with swilling beer, had such a sanctified beginning. But facts are facts:

The pretzel was first contrived and eaten 1,500 years ago in a monastery in southern Europe. A monk, preparing biscuits for a Lenten meal, rolled his leftover dough into strips and twisted them into shapes resembling arms crossed in prayer. (That was the way Christians prayed in those days).



A monk, preparing biscuits for a Lenten meal, rolled his leftover dough into strips and twisted them into shapes resembling arms crossed in prayer.

The twisted little biscuits were so tasty and decorative, it became the custom to offer them as rewards to children who learned their prayers well. Since the word for “little reward” in Latin is *pretiola*, some scholars attribute the word *pretzel* to that source. Others believe that *pretzel* derived from the Latin word *bracella*, which means “little arms.”

Eventually the pretzel was endowed with extended religious and quasi-religious significance. The three holes were interpreted as symbols of the Trinity—the Father, the Son and the Holy Ghost. In a sacred medieval prayer book, the page devoted to St. Bartholomew has a massive border design of interlocking pretzels. Pretzels became common Christmas and Easter decorations, and they were also eaten during Lent to guarantee the blessing of good health. For the

THE HISTORICAL PRETZEL

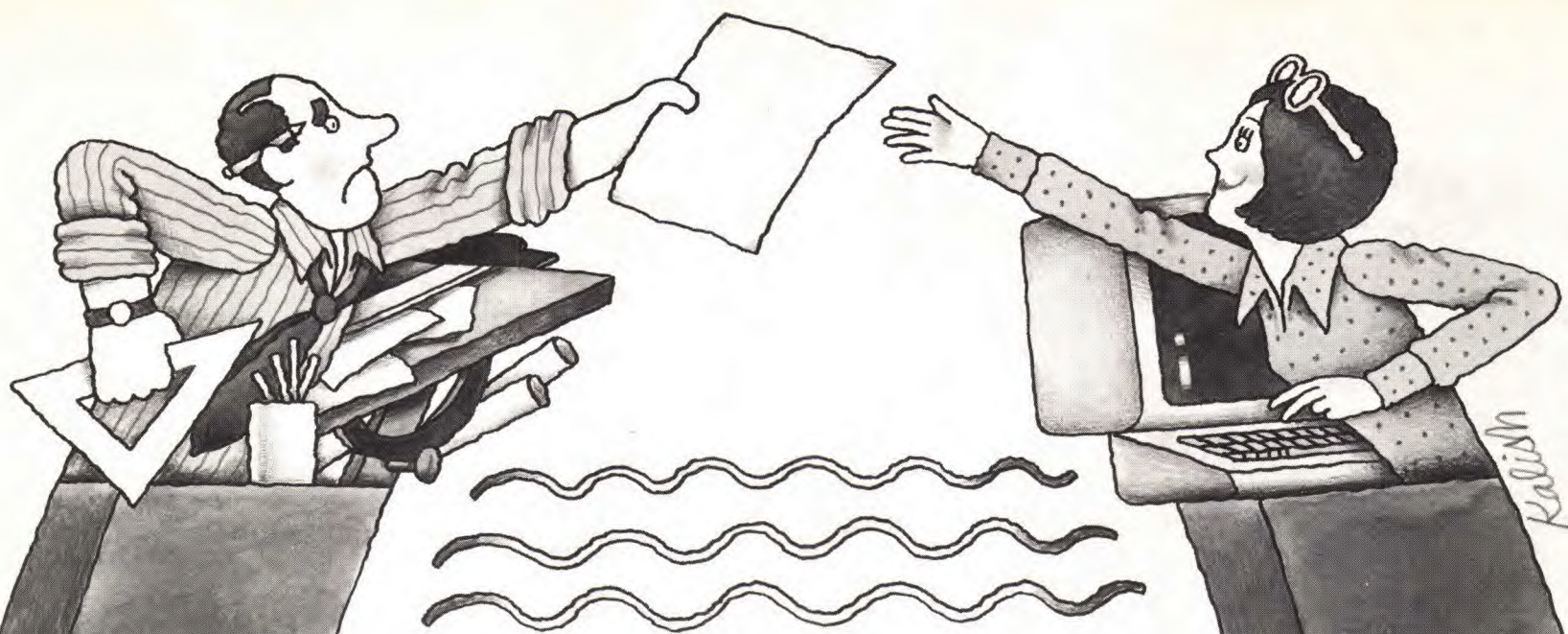
Typically, the bride and groom each linked a finger through a loop, made a wish and pulled the pretzel apart.

same blessing, godparents presented them to their godchildren on special occasions. In marriage ceremonies, the pretzel was used to dramatize the binding love knot. Typically, the bride and groom each linked a finger through a loop, made a wish and pulled the pretzel apart; they then crossed arms, pretzel style, and ate the broken pieces, demonstrating their eternal unity.

These are just a few crumbs of information compared with the history, contemporary facts and folklore packed into *The Pretzel Book*, by Phyllis Raybin Emert. Aside from the erudition, the book is crammed with recipes, party games, and step-by-step instructions in pretzel handicrafts. It is published by Woodsong Graphics, Inc., Box 231, New Hope, PA 18938, and worth many times its weight in pretzels.

Marion Muller





Opposites *Attract*

Type & Designer Terminals

They've known each other for years, though not well. They travel in the same circles and see each other from time to time at events like design lectures. At a local award show, squished between the cash bar and an exhibit of letterheads, they discovered that they were both looking for studio space, and their list of requirements matched well, item by item. After a month of telephone calls, real estate agents and "artist loft" as euphemism, they found the perfect space for two design studios. It's large and bright, in a great location.

They share a kitchen and conference room, an accountant and a lawyer.

by Wendy Richmond

But the sharing stops there.

She's always experimented with a variety of media. When she was in school, she bent the rules of the darkroom, mixing chemicals with threatening smells to make milky photograms. She learned how to use an offset press, and strung lace over the blankets and scribbled with a grease pencil on the plates. Her results always pushed the boundaries of a medium, sometimes to the breaking point, but she felt that it was worth the risk. When she first saw a computer graphics system, she was mesmerized. Here was the ultimate in spontaneity; the perfect tool for trial and error. And it was the most forgiving of media; she could experiment without mess, let alone destruction.

He's a purist. He's a scholar, well-versed in the origins of graphic design. His graduate thesis was an analysis of influences on typeface design in the 18th century. He can recognize any typeface, and knows the best places to get the finest gravure printing. His collection of Swiss posters, acquired during several trips to Basel, is enviable, equaled only by his library, whose bookshelves are arranged in historical order.

His work is consistently professional, well composed, and is often described as refined. It's not that he doesn't experiment, but he does so with control.

They have a healthy respect for each other's work. But when the conversation turns to working methods they turn into adversaries.

To him, a hard disk is a bad joke. She thinks his waxer stinks.

He says,
"It takes too long to learn how to use a computer."

She says,
 "How long did it take you to train your assistant?"

*"There aren't enough typefaces."
 "You never use anything but Garamond and Univers anyway."*

*"Computers are too expensive."
 "About as much as a few of your outrageous typesetting bills."*

*"The type you get from your printer is advertised as 'near typeset quality.' If you ask me, it doesn't come close."
 "I didn't ask you. But it makes a better comp than Xeroxing a book and cutting the lines apart to get the right leading. Besides, you can send the same file to a typesetting machine."*

*"Don't talk in buzzwords."
 "Read my rubylith."*

Her phone rings and she checks her modem. He sniffs and goes back to his drawing board.

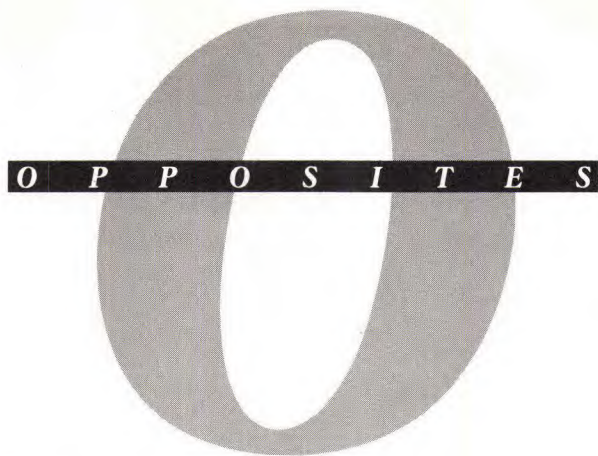
Sometimes, when he looks at the back of her head, a silhouette with a bluish haze around her hair from the computer screen, he wonders, "How can she stare at that thing all day? No wonder her eyes get bleary." He looks around her space. The table tops have ugly objects on or underneath them, linked together, and then to the wall, with cords and cables. Lots of cords and cables. He wonders if he should discuss the electric bill the next time it comes in. He listens to her typing at the keyboard and clicking the mouse, and thinks,

"You call that graphic design?"

She looks over at his space. What space? It's covered with litter. Huge cardboard files holding mechanicals full of precious galleys, just in case there's a typo on a job. "I can't believe he's storing all that bulk. Five bulging cartons worth of repro would fit on a 3 1/2 inch diskette." There's a steady stream of deliveries and pickups to and from the type shop and the stat house.

"The next time the door buzzer breaks," she thinks,
 "I'll ask him to get it fixed."

They have so little in common. Or, so they thought...



She sits in her usual position; eyes on the screen, hand on the mouse. He hangs up his telephone and walks over to her desk.

"Uh, excuse me, but um, this is kind of a funny request, but, well..."
"Yes?"

"Well, you know how you say you can set type with that thing?"
"According to you, not nearly."

"OK, OK. One of my clients just called, and he wants to see a comp tomorrow morning. I can't get type that fast."
"I know. Let's see the copy."

He wheels over a chair and shows her a few handwritten pages.
"No problem."
She's savoring this.
He reads, she types. He looks at the screen.

"You're a lousy typist!"
"Of course," she says. "Why do you think I love using a word processing program? It's easy to correct mistakes."

They trade places. She reads, he types. She shows him how to make corrections. He finishes typing and says,

"Now what?"

She says,
"I'll give you a demo of all the capabilities. Then you can experiment. And don't forget to 'save' every now and then so you won't lose anything if the system crashes."

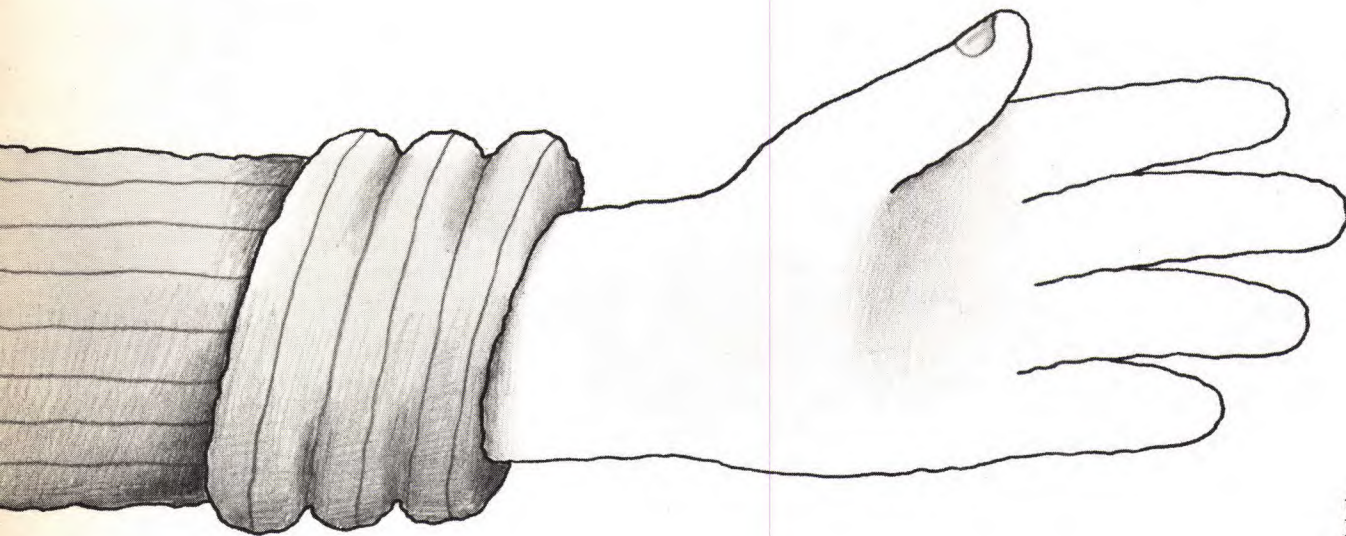
His jaw clenches, but he reminds himself that he needs the type, no matter how annoying the procedure is. He lets her words go by and concentrates on the screen.

She goes through the menus of choices. She selects "10 point"; a paragraph of text shrinks instantly. She selects "add leading"; more space appears between the lines of text. She shows him how to use the mouse to make a black rectangle on the screen and change its size, move it around.

He's impressed, and says sheepishly,
"I have to apologize. I underestimated what this stuff could do."

She fills the rectangle with dots, then lines, then changes it back to black. She types a headline and reverses it out of the rectangle. She selects "print page" from the menu; a minute later her work is on paper. She folds her arms and leans back.

"Your turn."



When I began writing this article, I had no idea it would be a travel adventure. And I barely had to move an inch.

Russell Brown works in Palo Alto, CA, and I work in Cambridge, MA. During our first telephone conversation, Russell was surprised to hear that I didn't have a modem. I thought my office was sufficiently high tech; I was about to learn a thing or two.

The next day I received a care package with a note that said, "Let's set you up with this modem so you can send me your article. I want to start the design right away."

I called Russell: "I'm too busy today. Can't I just FedEx it?" I didn't have the time to learn how to save time.

Over the next two weeks I got around to hitching up the modem. It was so easy I was embarrassed. I typed in my password and the modem made loud gurgling noises. Everyone in my office stopped what they were doing. Then it dialed the network number by itself, really fast. We heard static, another gurgle, and then it was quiet. "I'm linked."

I followed a few simple menu commands to send my article, and a time line appeared on the screen. A marker moved along the line, second by second, like a flat stopwatch. I said, "Look at this! It's showing me the manuscript going from here to California!" We watched the marker and imagined the words passing over New York, Chicago, Tucson...

Over the next few days I sent every minor correction over the modem. I grew fond of the scratchy gurgle. It was like having a pet, and I looked forward to feeding it.

Russell called to tell me to look in my "mailbox"; he wanted me to see the illustration for the article. I "opened" my mail: it began to draw on the screen, in rows of pixels, from top to bottom. What a tease! It was like pulling a piece of paper out of an envelope slowly, very slowly, and watching it reveal itself.

I've gotten hooked on this modem, and I plan to use it for more of my long distance work. I just have to find out how to turn off call-waiting and decide what to do about call-forwarding because if the modem gets transferred to my answering machine and then if my machine gets interrupted by my call-waiting, which might even be me because I can call my answering machine remotely with my secret code...

Russell! Help!!

A

A T T R A C T

She coaches him. His actions are at first timid and conservative, and he follows her instructions precisely. He makes a paragraph flush left, changes ten point to twelve, and transforms a rule into a circle. She compliments him on his eye/hand coordination. As he gains confidence, he becomes more demanding. He finds Garamond, but no Univers.

He says,
"Helvetica is out of the question."

He wants to put the type on an angle.

She says,
"You can't do that on this system."

He prints his page, and looks closely at the headline. Then he looks at the screen.
"The placement is off. The headline and the rule line up on the screen, but not on the print."

He's picky, and expects her to be defensive. Instead she makes a confession.

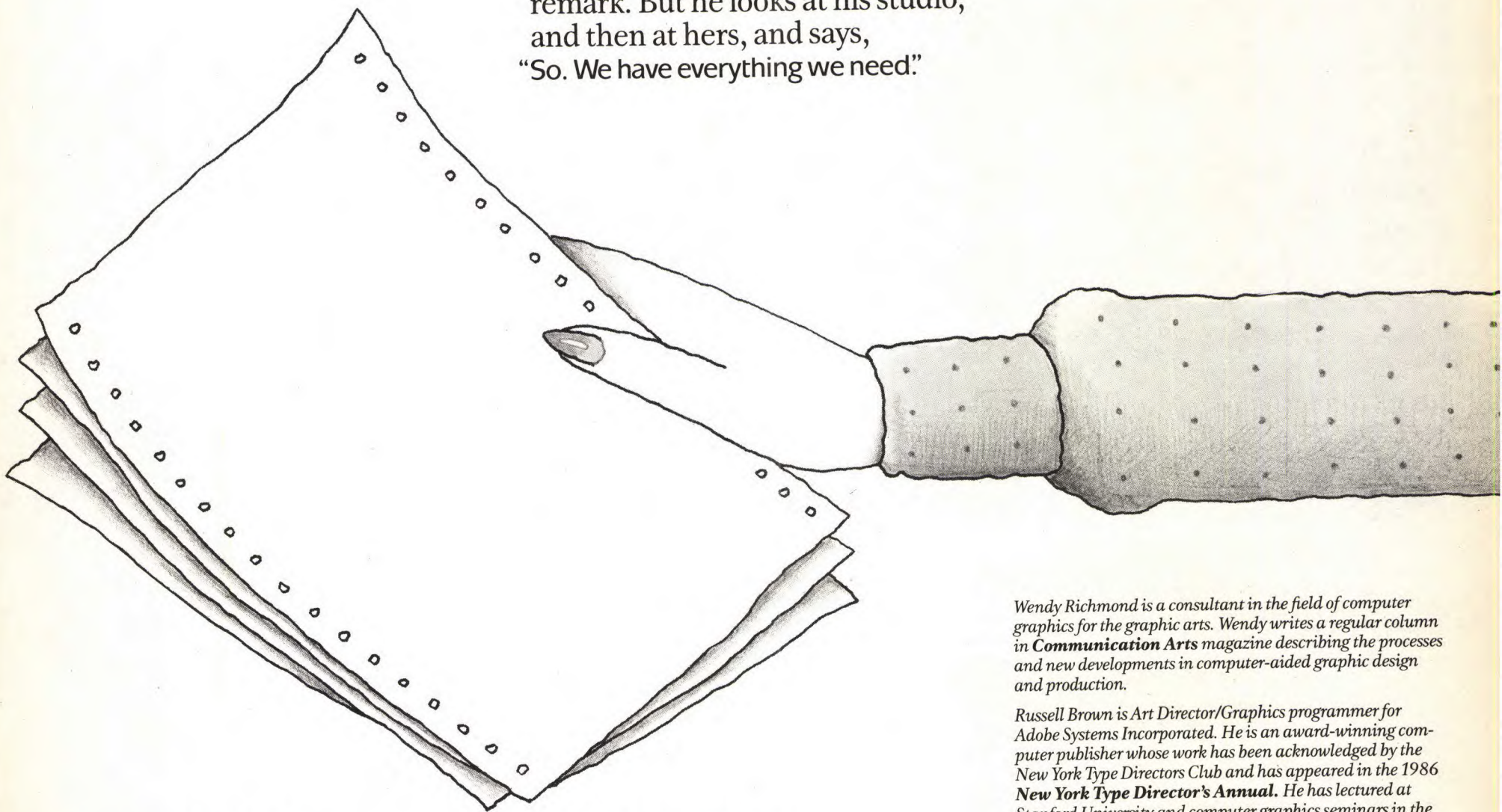
"I've been afraid to tell you this. Remember that brochure job I had to charrette all night for? When you left the office I used your type books and your copier and your X-acto knife and your light table. And I used your waxer."

She waits for a condescending remark. But he looks at his studio, and then at hers, and says,
"So. We have everything we need."

They finished the comp by midnight, using their full complement of tools. The piece looked good. Really good.

It may not seem like much has changed since that night. He still jumps when he hears her computer beep, and she rolls her eyes when she sees him marking up a manuscript. But last week he asked her to go with him to a trade show of multimedia computer systems. And yesterday she brought him the catalog from a Shaker exhibit.

Like they say,
Opposites Attract.



Illustrations © Lionel Kalish 1987

Design by Russell Brown

HEADLINE: ITC MIXAGE BLACK, ITC GAMMA BOOK ITALIC SUBHEADS: ITC GAMMA BLACK, BOLD ITALIC, ITC MIXAGE BOLD ITALIC BYLINE: ITC GAMMA BOOK ITALIC TEXT: ITC GAMMA BOOK WITH BOLD INITIALS, BOOK ITALIC, BOLD ITALIC, ITC MIXAGE MEDIUM CREDITS: ITC GAMMA BOOK ITALIC WITH BOLD ITALIC, BOLD

Wendy Richmond is a consultant in the field of computer graphics for the graphic arts. Wendy writes a regular column in *Communication Arts* magazine describing the processes and new developments in computer-aided graphic design and production.

Russell Brown is Art Director/Graphics programmer for Adobe Systems Incorporated. He is an award-winning computer publisher whose work has been acknowledged by the New York Type Directors Club and has appeared in the 1986 *New York Type Director's Annual*. He has lectured at Stanford University and computer graphics seminars in the U.S. and China.

WHAT'S NEW FROM

Typefaces, like most other works of art, provide a small window into the personalities and sensibilities of the artists who create them. ITC Panache not only provides this window, it is also aptly named. Mr. Ed Benguiat, the creator of ITC Panache, has all the dash, verve (and panache) hinted at in the design. Creative, capable and prolific, Ed Benguiat has drawn hundreds of exciting and popular typeface designs. ITC Panache is his latest effort.

Benguiat's design goal was to create a sans serif typestyle that is versatile, utilitarian – and distinctive. We think he has succeeded admirably. ITC Panache's

three weights mix exceptionally well to complement each other or provide emphasis where necessary. Extensive testing at text sizes and design fine-tuning has produced a typeface family which is remarkably homogeneous and consistent in color. Text set in ITC Panache is inviting without disappointment. It is exceptionally easy to read, even in long blocks of copy or small point sizes.

When set in larger sizes or used for headlines, ITC Panache's character traits become more apparent and pronounced to the reader. They help to create graphics with distinction and style.

Big or small, a little or a lot, it's hard not to use ITC Panache well.

If you could pigeonhole ITC Panache, it would probably be classified as a "stressed sans," but this would not completely describe, or do justice to, the design. There is a slight contrast in stroke weight, which becomes more pronounced as the family weight

"Perhaps most obvious is its high waist and correspondingly

ITC™
LICENSED

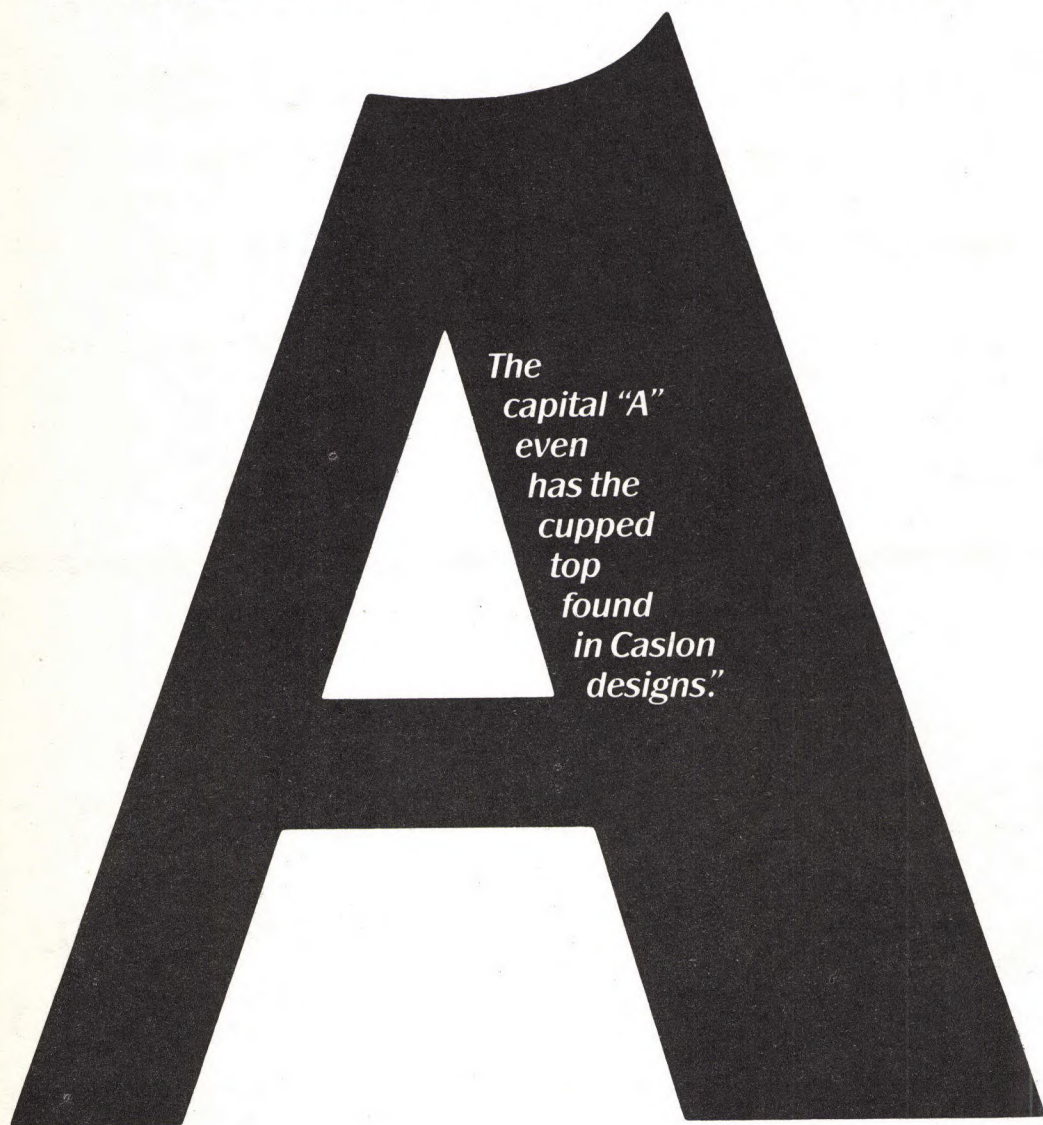
slight condensation at the top half of the "round" capitals.

ITC Panache™ is available in Book, Bold and Black weights with corresponding italics. Small caps have been created for the Book and Bold weights. Oldstyle figures are available for the roman and italic designs in all weights. Only licensed ITC Subscribers are authorized to reproduce, manufacture, and offer for sale these and other ITC typefaces shown in this issue. This license is your guarantee of authenticity:

These new typefaces will be available to the public on or after February 22, 1988, depending on each manufacturer's release schedule.

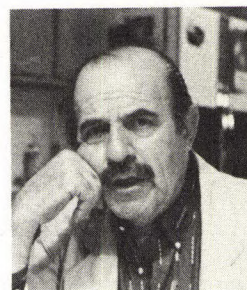
ITC: ITC PANACHE™

increases; but there is much more to distinguish ITC Panache from other sans serifs. Perhaps most obvious is its high waist and correspondingly slight condensation of the top half of the "round" capitals. Both of these traits link ITC Panache with the sensuous forms of art



The capital "A" even has the cupped top found in Caslon designs."

nouveau creations. In contrast are the typical old style "e" found in designs like Cloister and ITC Berkeley Oldstyle®, and the two-storied "g" common to early 20th century sans serif designs. The capital "A" even has the cupped top found in Caslon designs. Part of the beauty of ITC Panache is that all of these seemingly unrelated design traits are melded into a design of exceptional continuity.



Ed Benguiat is one of America's most prolific typeface designers, ranking with Frederic Goudy and Morris Fuller Benton. He has designed numerous faces for Photo-Lettering, Inc., and the following families for ITC:

ITC Barcelona®
ITC Benguiat®
ITC Benguiat Gothic®
ITC Bookman®
ITC Caslon No. 224®
ITC Modern No. 216®
ITC Souvenir®
ITC Tiffany

He has also collaborated on:
ITC Avant Garde Gothic® Condensed
ITC Bauhaus®
ITC Korinna®
ITC Lubalin Graph® Oblique

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PAPER GEMS CHINESE

I am sure there are plenty of you who feel as I do about travel: the pleasure is often diluted by the pressure of the mandatory shopping that goes with it. On a recent trip to China, for instance, the search for the quintessential souvenir had me immobilized for a while. Marco Polo, I was not. The traditional silk robes, jewels, jade carvings and painted scrolls that surprised him and wowed his Venetian neighbors, were displayed in such prodigious quantities, they seemed commonplace and resistible. (That is not to suggest that the commonplace noodles he brought from China to the Western world have lost any of their charm.)

But as I wandered through shops and exhibition halls, ogling and touching the precious, semi-precious and even tacky wares, I finally found the object of my quest in a dusty display case in a far corner of a folk art shop. The rush of pleasure I felt assured me I had found my souvenir "gems."

Of course the items I spied were not gems in the literal sense. They were packets of papercuts of the most intricate design and meltingly exquisite color, and fashioned in paper of such delicacy, they might float on air. One set contained a series of birds perched on tree limbs with sprouting foliage and flower buds. In another set, masses of flowers were arranged in woven baskets. Still another set contained varieties of sea creatures swimming among aquatic plants, and each of these papercuts was framed in a lacy border as fine as mesh. There were also packets of papercuts in butterfly designs, fruits, animals and countless other themes.

The fact is, it was not for their originality of design that these papercuts were so arresting. What staggered the imagination was the realization that a human being was able to cut such precariously delicate lines and forms with such grace and perfection. Of course we have come to take for granted the exceptional mastery of Chinese craftspeople in embroidery, cloisonné, jade carving, lacquerware and woodcuts. But to see such efforts expended on fragile, destructible paper brought questions to mind. Finally, one set of papercuts in particular—a series of mythological-looking figures—sent me searching for an explanation.

Since there was no time for the investigation while in China, I turned to local sources back home for answers. My first piece of luck came from a meeting with Ms. Janet Baker, Director of China House Gallery of the China Institute of America, in New York City. She immediately surmised that the figures I showed her were the *Eight Immortals* of Taoist mythology. The next useful information she offered was the title of a recently published book on Chinese folk art. From that source and others,* I was able to unravel the mysteries of the legendary figures, and the symbols and rites associated with them. For the scholarly, herewith is also a smattering of the history and techniques of papercutting as well.

The First Snips

Although papercuts are a universal folk art form, we have to assume they were first done in China, because that's where paper was invented. The date given for the official introduction of paper, as we know it, is 105 A.D., but historians believe it was actually in use centuries earlier. The first Chinese paper-cut, estimated to date back to some time between 486 and 581 A.D., was a geometric pattern cut in imitation of a coin. It is believed that these paper coins were used in religious ceremonies as offerings to the gods. To this day, elderly Chinese

Buddhists burn *spirit money*—small decorative papers which they offer to the gods to assure themselves a comfortable, abundant life in the after-world.

As a decoration, papercuts were first used for hair ornaments by peasants, in imitation of the elaborate designs contrived in gold, silver, jade and ivory for members of the imperial courts. It is very likely that these paper replicas of "the real thing" prompted members of the aristocracy and the uppercrust merchant class to scoff at the humble copies and refer to all folk handicrafts—as opposed to the opulent court treasures—as "*the small skills of carving insects*."

Only in the enlightened age of the first republic, c. 1930, were the handicrafts of peasants and commoners fully appreciated and elevated to an art form. The themes for folk art in China, as everywhere else, usually derived from religious rites, traditional customs and mythology. For the common folk, paper was the most economical and easily obtainable material for decorating the inside and outside of the home. Cutouts of auspicious symbols were pasted on doors, windows, walls, mirrors, screens and ceilings—especially for New Year and wedding celebrations. Paper cutouts were also used as patterns for embroidery and as stencils for glazing designs on pottery.

Symbols

In much of Chinese lore, and particularly in Taoist teachings (Taoism is one of the three major religions practiced in China), human fortunes are irrevocably tied up with nature. For better or for worse, there is hardly a plant or animal that doesn't have some special significance with respect to a person's well-being. As a consequence, there are countless visual images that can be called upon to initiate a change in one's fortunes. Since the traditional basic ingredients of a good life are the words *fu* meaning luck, *lu* for wealth or position, *shou* for longevity, and *xi* for happiness, the very appearance of these words in a papercut or piece of embroidery invokes the condition.

Since *fu* is also the word for bat, a bat design portends luck. Likewise, the word *yu* means both fish and abundance, and the image of a fish is sometimes substituted for the word. The characters *xi*, by themselves, are the most common form of wedding decoration, and papercuts with elaborate *xi* designs are pasted on windows and doors throughout the house where a wedding is to take place.

Probably the most common image in Chinese art and handicrafts is the dragon. There were actually a variety of dragons in Chinese mythology, and each had exceptional powers. The Imperial Dragon, marked by five claws instead of the usual four, was a symbol of the Emperor's power. The Heavenly Dragon guarded the mansions of the gods. The Spirit Dragon controlled winds and rain. The Earthly Dragon cleared rivers and deepened the sea. The dragon's counterpart and symbol of the Empress was the phoenix. The phoenix was also used to mark buried treasure, and was considered an omen of happiness and luck. Other ancient symbols still persist in modern handicrafts and art forms. Tigers and lions are protectors against evil. The crane is a symbol of longevity. The peach is a divine fruit—the chief ingredient of the elixir of immortality. Red is a fortuitous color, for it symbolizes blood and *yang*, the life force. Rhinoceros horns stand for happiness. And so it goes.

Techniques

Papercuts have been made in a variety of styles depending on the skill of the maker and the customs of the community. Designs vary from province to province. Some are worked on glossy paper—often red—and cut in vigorous, semi-abstract,

jagged-edge designs resembling woodcut technique. Others are totally realistic, cut in elegant, sinuous detail out of mulberry paper. Still others are highly stylized, baroque images with intricately fashioned draperies and billowing cloudlike formations, like the papercuts reproduced here. Some papercutters work from carefully drawn patterns. Some use stencils handed down from generation to generation. Some, like the teen-age girl I found demonstrating her skill at a crafts show in Xian, had no preparatory guide; she simply pierced the paper with her needle-nosed shears and never stopped weaving it through the paper until her design was completed.

Professional papercutters today often work with a knife and cut through several layers of paper at once. Typically, the papers are stacked on a board with a dusting of flour between the sheets for easy separation. The stack of paper is then saturated with water, the design is marked with pinholes, and the artist cuts through the stack with a razor-sharp knife blade fitted into a bamboo holder. Colors spotted on the top sheet quickly penetrate the underlying papers and provide uniform color reproductions of the uppermost layer.

About These Eight Immortals

These ancient beings of Taoist mythology were supposedly once ordinary human beings. They achieved immortality by their acts of superior courage, ability to live in complete harmony with nature, resist temptation and fight off evil. They have the power to be visible or invisible at will, to raise the dead, change objects into gold and perform other magical transmutations. Since they include representatives of all people on earth—the poor, the wealthy, aristocrats and commoners, the old, the young, men and women—they hold out the promise that anyone can become immortal.

Although the figures vary somewhat from embroidery to embroidery, from painting to woodcut, and from woodcut to papercut, each immortal is always recognized by the identifying prop he or she carries. In the papercuts reproduced here, the artist took the liberty of including animals and other details that extrapolate the symbolism.

Not too long ago, during the deplorable period in China called The Cultural Revolution (1966 to 1976), tradition, religion, "bourgeois" art and culture and historic folk art were totally discouraged. Religious worship and symbolic rites were forbidden. Artists were relocated in the countryside and forced to practice farming. Traditional papercut patterns were destroyed or hidden away. All artistic expression was directed to serve political propaganda purposes. But in the enlightenment of recent years, the restoration of personal liberties has encouraged a revival in all areas of expression. Embroideries, woodcuts, puppets, papercut decorations and other folk art forms are back in favor. If the young people reproducing their grandmothers' papercut patterns today do so without the same spiritual convictions or religious fervor, they are doing it with greater creative freedom as well as with prodigious skill.

Marion Muller

*Nancy Zeng Berliner, *Chinese Folk Art*. A New York Graphic Society Book. Little, Brown and Co., Boston, 1986.

Alasdair Clayre, *The Heart of the Dragon*. Houghton Mifflin Company paperback, 1986.

C.A.S. Williams, *Outlines of Chinese Symbolism*, 1931. Reprinted as *Outlines of Chinese Symbolism and Art Motives*, Dover Publications, 1976.

CHEN GUO JI CHEN



Chung-li Ch'üan is the chief of the Eight Immortals. He obtained the secret elixir of life and also gained the power of transmutation. His emblem — a fan with a horsehair tassel — is a symbol of his power to raise the dead. The lion on which he rides protects against evil, and hanging onto his coat-tails is the legendary king of the monkeys who stole a peach from the celestial orchard in order to gain immortality also.

Chang Kuo-lao is always depicted carrying a bamboo instrument with two clappers. He is invariably accompanied by a white mule which, according to legend, he can render invisible or visible at will by squirting it with water. He is considered to be the guardian of musicians.



CHANG KUO-LAO

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Mi Tung-pin, patron saint of barbers and druggists, is identified by a sword slung across his back and the Taoist fly brush he carries in his hand. He was invested with supernatural powers because of his nobility in resisting temptations, and is credited with having kept the earth free of evil for 400 years. He is shown riding a rhino whose horns are symbols of happiness.

TS'AU KUO-CHU



Ts'au Kuo-chiu wears a court headdress and official robes which mark him as a representative of the aristocracy. According to legend, the castanets he carries derived from a court tablet which authorized access to the palace. He is the patron saint of the theater.

Li T'ieh-kuai always appears in the garments of a beggar and carrying an iron staff, which was not his original get-up. It seems that once, when he was summoned to the celestial presence, he went in spirit only, leaving his body in the care of a disciple. When he didn't return for a long time, the disciple believed his master to be dead and burned the body. When Li returned, having lost his own identity, he inhabited the body of an old beggar. In addition to the beggar's iron staff, he carries a gourd with a scroll emerging from its mouth—a symbol of his magical power to set his spirit free.



LI T'IEH-KUAI

Han Hsiang-tzu is the immortal who is credited with the power to make flowers grow and bloom instantly. His

emblem, the flute, supposedly attracted birds and beasts of prey with its sweet sound. He knew nothing of the value of money, and if presented with any, he scattered it on the ground. In this papercut, the crane also represents longevity.

HAN HSIANG-TZU



JAN TS'AI-HO

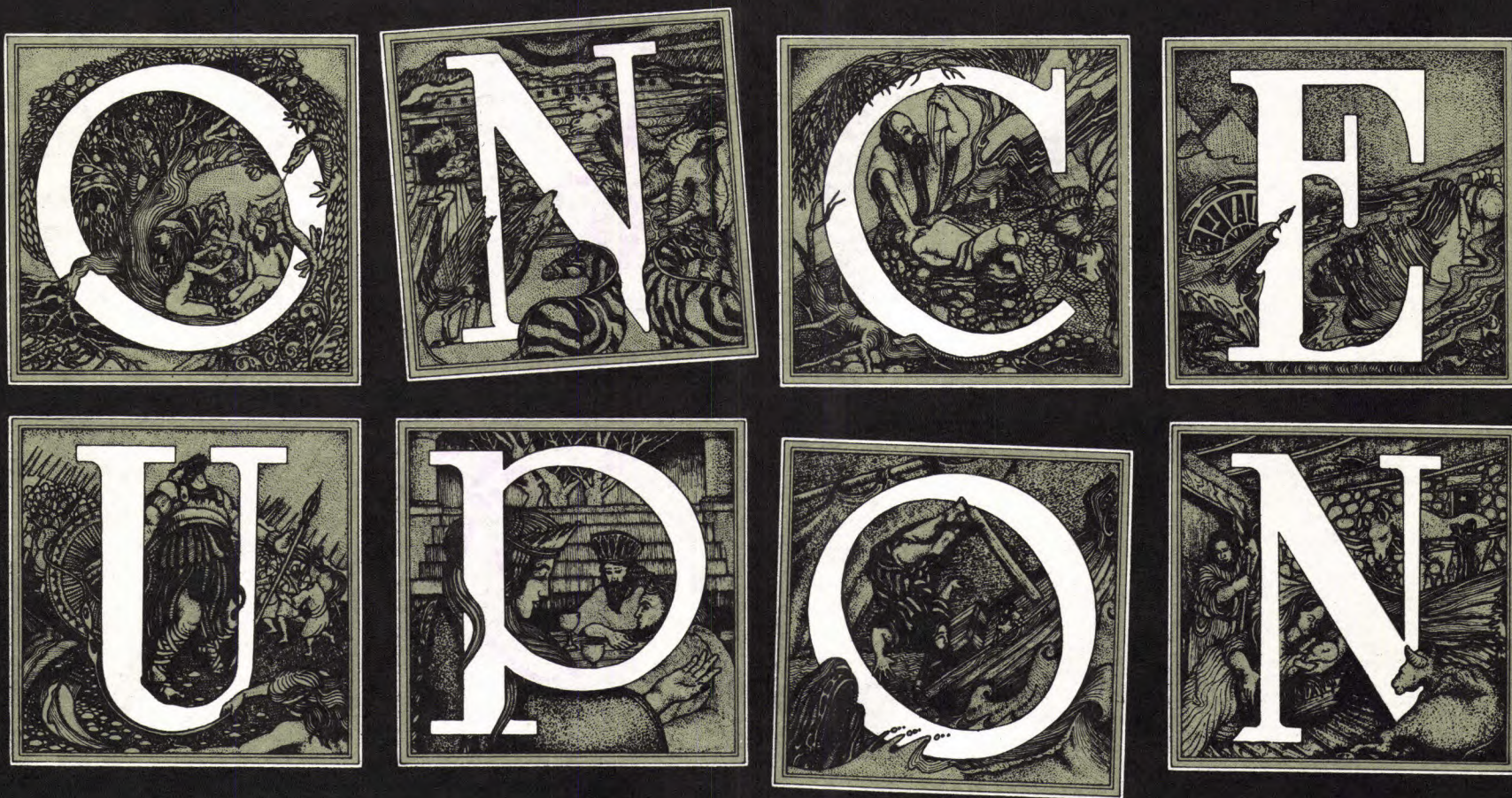
Jan Ts'ai-ho, one of the two women immortals, is regarded as the patron saint of florists. Appropriately, she is always depicted carrying a basket of flowers. She is reputed to travel around the earth singing sweet verses denouncing the fleeting quality of life. The fish she rides suggests the blessings of fecundity and abundance.



HOSHISENKU



Ho Hsien-ku started life as the daughter of a shopkeeper, but turned into a fairy spirit when she ate the supernatural peach. For years she wandered alone in the hills, lived on powdered mother-of-pearl and moonbeams. Once, when she got lost, Lü Tung-pin appeared and saved her with his magic sword. Her emblem is a lotus which she carries in one hand. Sometimes she is shown carrying a fly whisk in the other. She has special powers to assist in house management. (Does she swap the lotus for a mop, we wonder?)



A POSTER

With a poster—that is how Carol Greger's story begins. Fresh out of the Massachusetts College of Art in Boston, and fortified with additional courses at Parsons School of Design in New York, she set her mind to establishing herself as an illustrator. She also knew what she had to do to make herself known. She did freebees. She worked hard for peanuts. She paid her dues.



Illustration and letterform merge in this Independence Day design for *The Boston Globe*, July, 1986.

It was while working for a church organization that she heard of an impending National Lutheran Conference on storytelling. With conferences, Carol knew, came announcements, publicity releases and posters. Partly because she was anxious to meet the featured speaker—a celebrated writer of children's books—and mostly because she was anxious to "show her stuff," she offered to design a poster for the conference, the title of which was "Once Upon a Word." Since she agreed to accept just a pittance for her service, she felt entitled to

take liberties with the design. (Who would be so ungracious as to object or criticize, considering the bargain price?) She also decided to use this project as an experience in working with pen-and-ink and in black-and-white, two areas she wanted to become proficient in for future work with newspapers.

Without consciously planning it, but no doubt with subconscious memories of lavishly decorated letterforms in old illuminated holy books, she evolved a poster based on a series of decorated letters. Echoing the title and Bible-story theme of the conference, she illustrated the words "Once Upon" with stories from the Old and New Testaments. O told the story of Adam and Eve; N, the story of Noah; C, Abraham and Isaac; E, the Exodus from Egypt; U, David and Goliath; P, the story of Esther; O, Jonah and the Whale; and the final N, the Nativity.

Her meager earnings for the poster were counterbalanced by other benefits. Enthusiastic admirers purchased it in great quantities, and she had an excellent new sample for her portfolio.

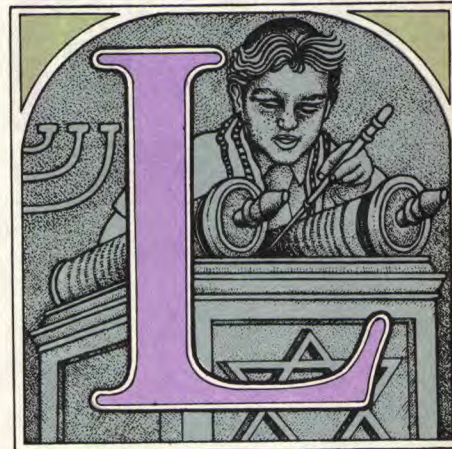
Her next project with decorated letters was for a story in *East West Journal*, a local Boston publication. The story had a Nordic theme and when, in her research, she discovered a traditional Scandinavian design of interlacing geometric forms, she seized upon it as an appropriate and amenable design motif for her letter blocks.

Probably, Carol has the most fun with her work for *The Boston Globe*. After wooing their attention with her Christmas Card design, she has become a regular contributor. She designs decorative letterforms for their editorial pages in celebration of special events and holidays, such as Independence Day, the hundredth anniversary of the Statue of Liberty, Thanksgiving, Halloween, Christmas. But her major public commissions don't dampen her enthusiasm for more private projects. She recently completed a Bar Mitzvah invitation for a young man, using his initials as the design theme. And her own logo is a source of enormous satisfaction to her: C for Carol and an illustration of a happy wind-blown bicyclist clues you in to her second favorite activity after drawing.

From her concentration on decorative letters you might suspect that Ms. Greger spends a great deal of time studying ancient and medieval illuminated manuscripts. But the truth is, she spends her research time poring over type books.



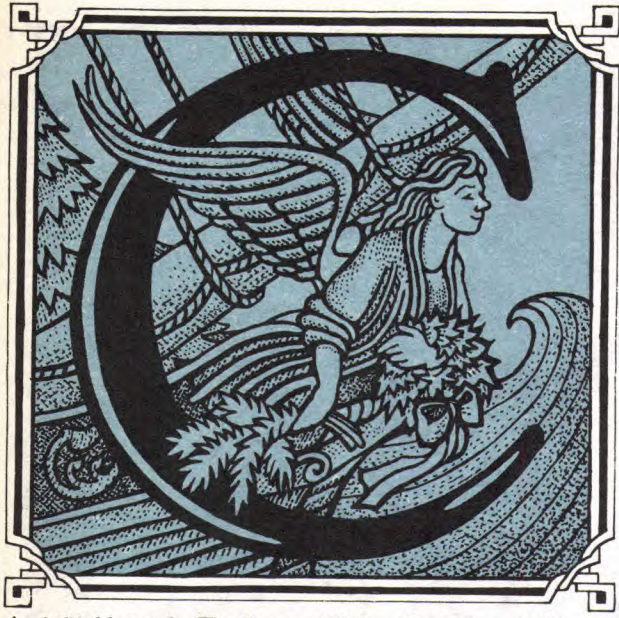
Initial letter designed for the book *A Confederacy of Dunces*, by John Kennedy Toole.



A Bar Mitzvah invitation for Joseph C. Lerner, using his initials in decorative letter blocks. The J illustrates the story of his biblical namesake sporting his "coat-of-mancolors." The L illustrates the young man reading from the Torah—the Law.



The artist's logo. The C is for Carol; the racing bicyclist represents her second favorite activity after drawing.



An initial letter for The Boston Globe, Christmas, 1986.

It is with the letterform that her design begins. She quite frankly admits it is easier for her to create an illustration in the defined space of a letter than in unrestricted open space. The shape of the letter, the style, the negative spaces created by the loops, swashes, bowls and tails, while they are confining, also provide scope for the imagination. There are some exceptions of course. The A, with its tiny triangle at the apex, can be a nuisance. (Well, who said art is fair?)

In the beginning, her letters and illustrations were confined within a square. But success made Carol bold. Now her designs often break through the



Initial letters created for a story, "The Emperor's Dream," published in East West Journal, February 1984. The Nordic theme of the story prompted the use of a traditional Scandinavian motif of interlacing geometric forms.



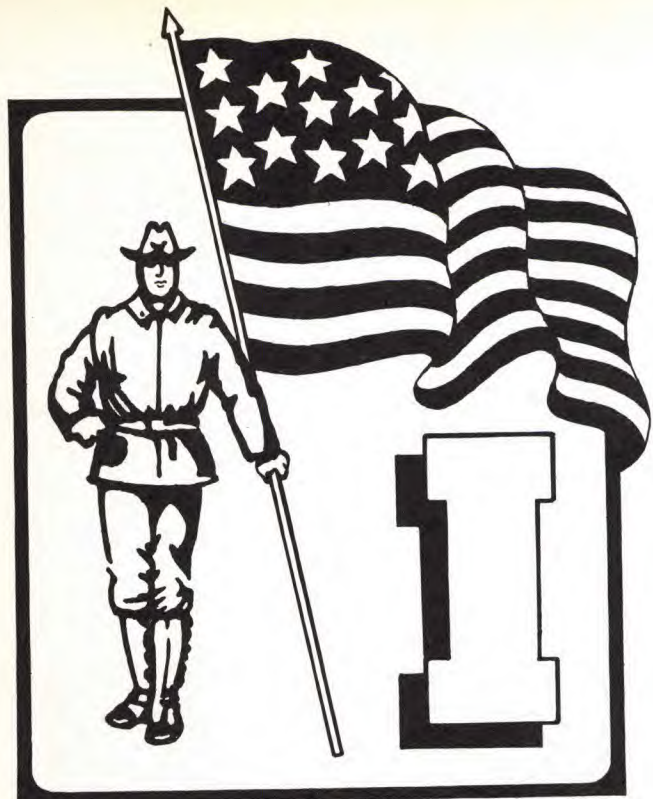
Decorated letter designed for Thanksgiving Day edition of The Boston Globe, 1985.



Initial letters with Christmas theme, designed for The Boston Globe, 1987.



The letterform contains the illustration in this initial letter designed for The Boston Globe, Independence Day, 1986.



A square frame, and in many cases she has abandoned it altogether, leaving the letter itself to contain the illustration.

In any case, her design always starts with a search through type specimen books for an appropriate style of letter for a project. Obviously, what's good for a children's book may not be ideal for a newspaper editorial, a Bible story, a poster, an invitation or an industrial logo. Once she selects her letterform, she plans her illustration around it. She may experiment with several variations, working on vellum with pen and ink. The exquisite sensation of a nib gliding over the silken vellum surface makes her work almost a physical as well as an esthetic pleasure. Besides, she finds vellum a most acquiescent surface when changes or corrections have to be made. When the intricate black-and-white drawing is completed, she mounts the work on board. If the job is to be in color, she does the painting in brilliant water-color hues.

Just so we don't mislead you to believe that Ms. Greger is trapped forever in alphabetland, we must mention that she is skilled in the full range of communications graphics—layouts, comps, mechanicals, brochure design, letterheads and logos. Besides that, her illustration assignments have taken her into local courtrooms to do drawings for on-air news reports and to the far off Dead Sea Valley where she served as an archeological illustrator, rendering drawings of the excavation site, artifacts and a re-creation of the original townsite.

Stories that start with "Once upon" invariably have happy endings. Although the end is not nearly in sight for Carol Greger, we predict she's well on her way to an enviable career.

Marion Muller

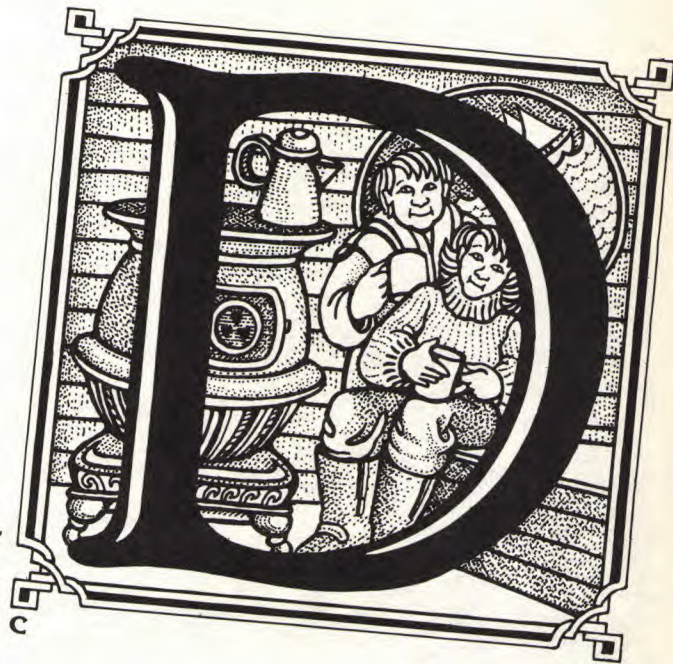


B

A A patriotic theme and a variation of the squared-off letter block, designed for the U.S. Independence Day edition of The Boston Globe, July 4, 1987.

B An illustration from A Confederacy of Dunces, by John Kennedy Toole, demonstrates the range of Carol Greger's style.

C,D,E Decorated letters united fishing boats, lobster pots, Christmas trees, potbellied stoves and cider—all images that are indigenous to New England, designed for The Boston Globe, Christmas, 1986.



D



E

(A Call for Entries)

**TRUSTEES
OF
THE
FUTURE**

The Fourth Annual Herb Lubalin International Student Design Competition

This is the fourth in a series of Herb Lubalin International Student Design Competitions to be sponsored by International Typeface Corporation, to honor and perpetuate the memory of Herb Lubalin, internationally famed graphic designer, a founder and principal of ITC, editor of U&Ic, teacher, and concerned citizen of the world.

The theme of this competition is the preservation of our environment as expressed in an article "Trustees of the Future" by Scottish mountaineer, statesman, diplomat and historian, James Bryce.

WHO CAN ENTER?

Undergraduate, graduate or special students of bona fide art or graphic design schools or departments any place in the world. Employees (and their families) of Esselte AB and its subsidiaries are not eligible to participate.

THE JURY:

Saul Bass
Gene Federico
Alan Fletcher
James Miho
Henry Wolf

PRIZES:

FIRST PRIZE,
The Herb Lubalin Medal and \$5,000.
SECOND PRIZE, \$2,500.
EIGHT THIRD PRIZES OF \$500 EACH.

Certificates will be issued for all pieces selected for inclusion in the exhibition which will be held in the ITC Center in New York, in the Fall of

1988. A selection of the winning pieces will be featured in a special issue of U&Ic.

SCHOOL CERTIFICATION:

Each entrant must submit a note from the school on the school's letterhead certifying that the entrant is a student.

ENTRY/HANGING FEES:

None.

FORMAT:

Format is at the artist's/designer's choice—an advertisement, booklet, poster, blotter, game, sculpture, three dimensional piece, or 35mm color slides or reproduction quality photographic prints of them—all are acceptable so long as the mandatory copy is included. Entries larger than 3' x 4' (.915 by 1.22m) or heavier than 15 lbs. (6.8 kg) are not acceptable but 35mm color slides or photographic prints of them will be accepted, as will VHS format video and 16mm film.

Photographic entries should be shot against a black background. Type-set, calligraphic, and handlettered reading matter are all acceptable. All entries must be able to withstand handling by exhibit personnel, jurors, and press photographers.

COPY:

The following statement, including the headline and signature, must appear in each piece submitted. The copy may be set in English or a language of the designer's choice.

TRUSTEES OF THE FUTURE

The love of nature is happily increasing among us, and it therefore becomes all the more important to find means for safeguarding nature... Let us remember that the quantity of natural beauty in the world, the number of spots calculated to give enjoyment in the highest form, are limited, and are being constantly encroached upon... Let us think of the future. We are the trustees of the future. We are not here for ourselves alone. All these gifts were not given to us to be used by one generation, or with the thought of one generation only before our minds. We are the heirs of those who have gone before, and charged with the duty we owe to those who come after, and there is no duty which seems clearer or higher than that of handing on to them undiminished facilities for the enjoyment of some of the best gifts that the Creator has seen fit to bestow upon His children.

**James Bryce
Trustees of the Future
1913—Sierra Club Bulletin**

ARTIST/DESIGNER RELEASES:

Artwork submitted to this competition cannot be returned. Students should make copies of their entries if they want a record of them. By submitting work, you are granting permission for ITC to use the art for publication in U&Ic and for publicity

for the exhibition. The designer/artist will receive proper credit for any piece that is reproduced.

DEADLINE FOR ENTRIES:

All entries must be received by May 13, 1988.

ENTRY FORM:

Please attach a copy of the entry form to the back of each submission. Attach the right edge of the form only, as it will be removed by ITC prior to the judging. For small pieces, slides and sculptures, place an identification number on both the piece and entry form.

WHERE TO SEND YOUR ENTRY:

Trustees of the Future
ITC Center
2 Hammarskjold Plaza
New York, NY 10017, USA

MAILING/SHIPPING:

Costs to be borne by entrant. Please use protective mailers to ensure that artwork does not arrive damaged. Airport deliveries will not be accepted.

POSTAGE/CUSTOMS REQUIREMENTS:

Please be sure the postage is adequate and that your package has the proper customs information and forms so that it will leave your country and be properly received in the United States. The phrase "Material for Contest. No Commercial Value." on the package normally will expedite it through customs.

Entry Form Please type or print neatly

Name of Entrant

Entrant's complete home mailing address

Medium (ink, silk screen, etc.)

Size

Typeface:

School

Instructor

School's complete mailing address

SCULPTING BY HEART, HEAD, HAND, & COMPUTER

Ten years ago, sculptor Rob Fisher, like many another artist, did not exactly reach out and embrace the computer age with welcoming arms. To be perfectly honest, he studiously avoided even thinking about the computer as a tool. Today, he can't imagine life or work without one.

Rob Fisher, you must understand, is not your traditional sculptor who models clay or chips away with hammer and chisel at a mound of marble. He is a multi-faceted man—a naturalist, humanist, poet and engineer besides being an artist—and all these sensibilities come to bear on his work.

Almost without exception, his designs allude to nature. His titles are a clue to the forms and phenomena that inspire him: *Succulent Water Flower*, *Evolutionary Form*, *Aurora*, *Atmospheres*, *Northern Lights*, *Galaxy*, *Tree of Life*, *Sky Harp*. Like the natural world, his sculptures are composed of myriad, mutable components. But his materials are man-made, hard core industrial products. He works almost exclusively with stainless steel, plexiglas, fiberglass, aluminum, brass tubing and hang-glider cable, paradoxically producing sculpture that is technologically cool, precise, poetic and mysterious at the same time.

It was in 1981, while creating *Northern Lights* (right) that Fisher had his first encounter with CAD (computer-aided design). Typically, a sculptor plans a project by making drawings or a maquette of the proposed work. Unlike a painting which has only one face to show the world, a sculpture can be seen in three dimensions and a number of perspectives. To make a drawing of a sculpture with 6,300 components, as in *Northern Lights*, is irrational. To create a maquette is uneconomical. Worse still, according to Fisher, it is self-defeating, as the very act of producing a concrete model tends to freeze the artist's original vision, and discourages probing for new ideas. Furthermore, neither a drawing nor a model of a 59-foot sculpture gives you any sense of how the piece will interact with its environment.

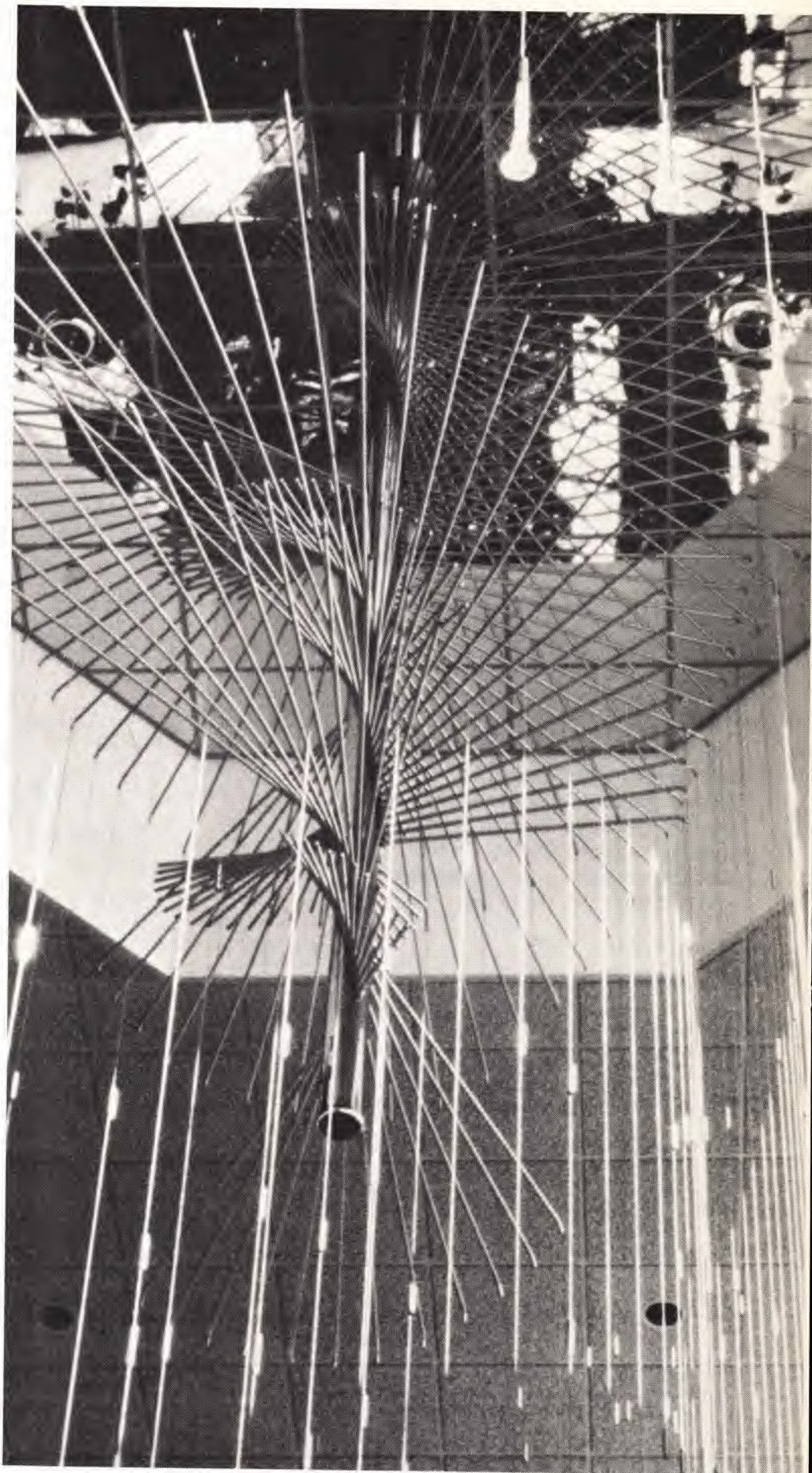
It was during the planning of this piece that Fisher met up with Fred Stocker, then

the chairman of the Computer Graphics Department of Penn State University, who introduced Fisher to the monumental powers of the computer. Not only was Fisher able to work out the details of his complex design, he was able to create a computer model of his sculpture in all dimensions and perspectives. He was also able to visualize the piece in the space in which it was to be housed.

More recently, Fisher has been collaborating with another expert computer programmer at Penn State University, Raymon Masters. Aside from his CAD research, Masters' extensive background in both architecture and engineering makes him the perfect partner for Fisher. Together they have successfully planned the construction of Fisher's recent atrium sculptures which are distinguished for their complexity and monumental size.

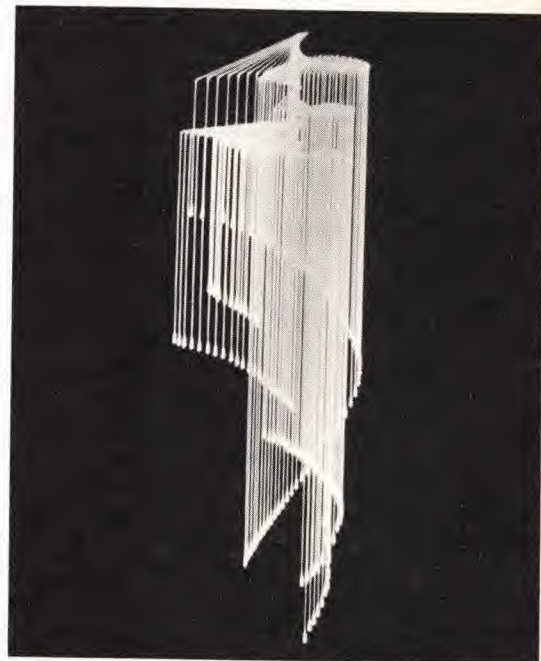
With the aid of the computer, Fisher is able to arrange and rearrange any of the countless components in a design. He can commit every possible version of an arrangement to the computer memory, and re-call it for comparison and study. He can rotate an image and evaluate the design from every dimension, angle and perspective. He can zero-in on the smallest detail or project the entire sculpture into its proposed environment. The animation program of the computer also makes it possible for him to see how the sculpture changes in appearance as one traverses the atrium or lobby in which it exists. Finally, an incredible by-product of the computer program is the accounting it provides of the quantity, weight, length and dimensions of each element in the design. It is a virtual order form for all the components needed for the job.

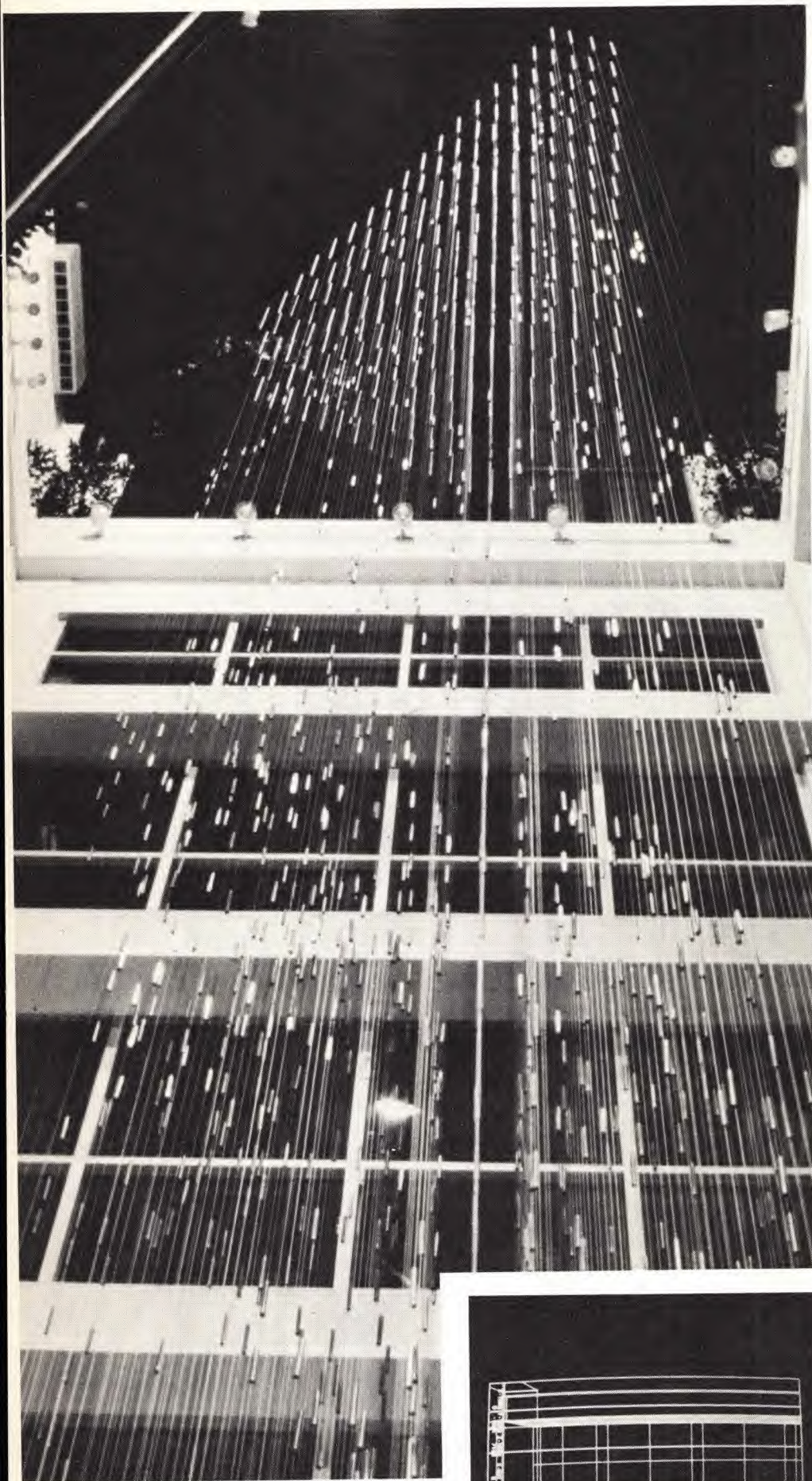
Although Fisher is firm in his conviction that there is still no substitute for seeing the real thing in its actual environment, the computer has become an indispensable tool for him. Far from impinging on the creative process, as many artists fear, he finds that it provides him with increased freedom to experiment. It also increases his confidence and courage to explore new ideas, because of the guaranteed accuracy of computer calculations and projections. And to be crassly commercial, it's a wonderful merchandising tool; there's no better way yet to give a prospective patron confidence in the final realization of a piece. *Marion Muller*



Northern Lights

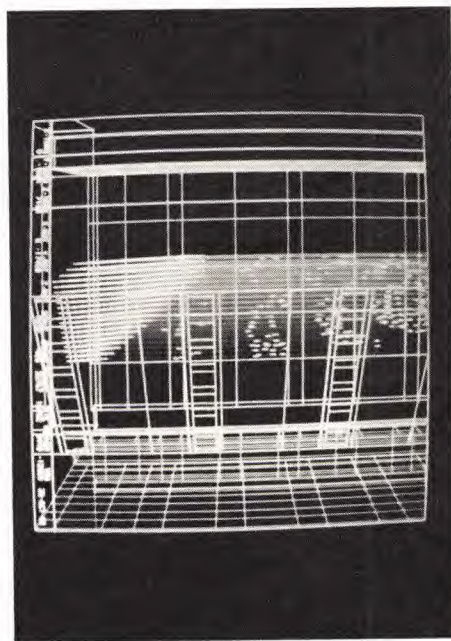
In this sculpture, commissioned for the atrium of the Playboy Hotel and Casino in Atlantic City, New Jersey, Fisher's objective was to evoke the phenomena of the aurora borealis. The 58-foot sculpture is a configuration of suspended stainless steel tubing, hang-glider cable, plexiglas and brass rods. There are a total of 6,300 components in the sculpture, and the length, location and attitude of each one was determined with the aid of a computer model. The built-in lighting system illuminates the various elements, creating random bursts and veils of mysterious light patterns like those that streak across northern skies in late autumn. With the demise of the hotel, the sculpture was donated to the Atlantic City Cultural Commission.





Galaxy

To take on the challenge of simulating a galaxy in sculptural form is an act of courage coupled with confidence. Fisher dared to think in such grandiose terms, knowing he had the computer and Ray Masters, computer programmer, collaborating with him. To prepare for the project, Fisher studied multitudes of photos of galaxies in astronomical atlases. From those photos, involving millions of stars, he and Masters selected a manageable 1,000 points in a spiral pattern and programmed them into the computer. Fisher was then able to manipulate the computer image to see how the spiral arrangement would appear from all angles and perspectives, which enabled him to make design decisions about the components. The lengths of each of the 254 cables and the exact positioning of every one of the 1,000 brass rods representing stars was worked out on the computer.



This sculpture in the atrium of the Monarch III building in Quincy, Mass., is lit by 70 bulbs, including six large theatre lights. In addition, it catches and reflects sunlight by day and by night moonlight, imparting the illusion of infinite galactic space.



Sky Harp

Fisher's most recent and complex sculpture was created for the three-story atrium of an ultra-modern hotel in Osaka, Japan. The 1,600-pound mobile descends from 16 stainless steel square plates arranged in a grid and bolted to the ceiling of the atrium. From each plate, 16 delicate but sinewy hang-glider cables cascade toward the floor—a total of 256 cables in all—which end at various heights from the floor and terminate in 256 stainless steel tubes. Strung on these cables, in random arrangement, are 896 small, delicately tinted aluminum squares, folded origami-style, which tilt, stir, flutter and sparkle with every nuance of wind and light in the atrium. From every dimension and perspective, the sculpture suggests another image. For some it is a musical instrument; others see a waterfall... a flock of birds... a school of fish... wind chimes...



rain patterns... even a Japanese landscape of peaked rooftops.

Not only did the computer imaging provide Fisher with dozens of choices in the arrangement of components, it enabled him to visualize the sculpture in animation—the constantly changing design as one walks through the space in which it hangs.

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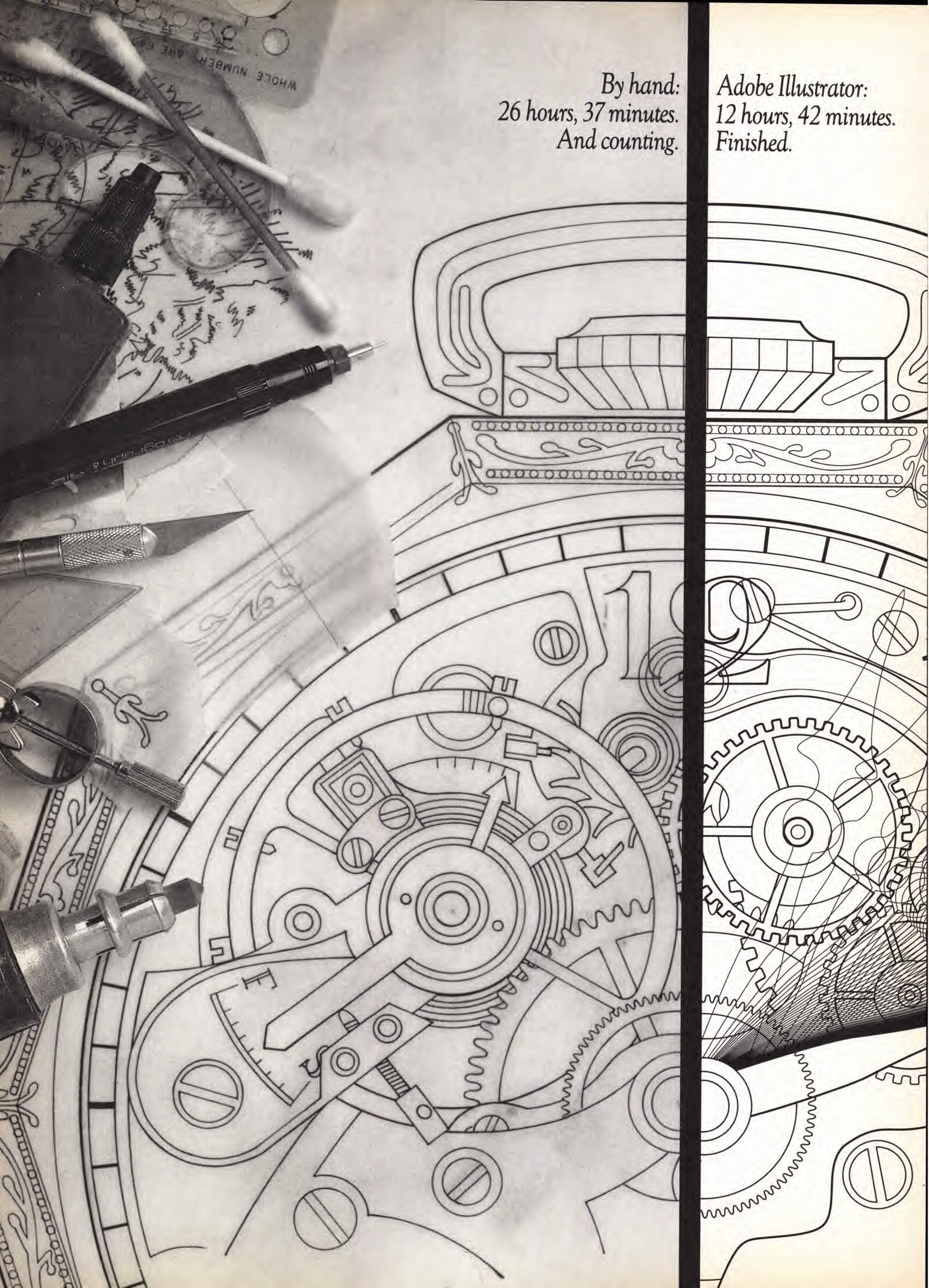
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7 CASLON #224 CASLON #3 CASLON #471 CASLON #540 CASLON CAXTON CENTURY LIGHT CENTURY BOLD ITALIC CENTURY EXPANDED CENTURY NOVA CENTURY OLD STYLE CENTURY BOLD
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TERNATE GOTHIC #1 AMERICAN UNICIAL AMERICAN TYPEWRITER ANDOVER II ARCHITECT ARISTOCRAT ASTER AURORA BOLD CONDENSED AVANT GARDE BALLOON BANK GOTHIC BANK
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DERN BODONI EURO BODONI BOLT BOLD BOOKMAN BOOKMAN LIGHT BRAMLEY BRIGHTON BROADWAY BRODY BRUSH BUSORAMA CABLE CALIFORNIA CALLIGRAPHIQUES NOIRES CAMELOT
7 CASLON #224 CASLON #3 CASLON #471 CASLON #540 CASLON CAXTON CENTURY LIGHT CENTURY BOLD ITALIC CENTURY EXPANDED CENTURY NOVA CENTURY OLD STYLE CENTURY BOLD
CHELMSFORD CHELMSFORD II CHEL TENHAM LIGHT CHEL TENHAM MEDIUM CINTAL CITY CLARENDON CLEARFACE REGULAR CLEARFACE CLOE COLONIAL COMMERCIAL SCRIPT COMPACTA
BLACK COOPER PLATE GOTHIC CORINTHIAN CORONET CRILLEE CROWN CUSHING DEE PENE DEVINNE DIGITAL DOMINANT DUNKIRK EGYPT 55 ELANELECTRA EMPIRA ENGLISH SCRIPT
BARES PRIT EUROS TYLE EXCELSIOR GOTHIC FENICE FLEMISH FLORENTINE FLORAL SCRIPT FOLIO FORMAL SCRIPT FRANCINE FRANCO FRANKLINGOTHIC BOOK FRANKLINGOTHIC FREDONIA
FUTURAGAIL SCRIPT GALLIARD GARAMOND LIGHT EURO GARAMOND GARAMOND GENNEKEN GILL GM GOTHIC CORILLA GOTHIC OUTLINE GOUDY OLD STYLE II GOUDY SANS GRIGAT HANOVER
HELLENIC WIDE HENCHIE HERITAGE HIGH LAND HOBONDA HORACE HUXLEY VERTICAL INDUSTRIAL GOTHIC ISBELL ISABELLA ITALIA JANSON KABEL KARTOONKAUF MANKAYLINS SCRIPT
DMPAKT KORINNA LATIN WIDE LAW ITALIC LEA WOOD LECTURA LIBERTY LIBRA LIGHT ROMAN LIGHT LINE GOTHIC LIQUID CRYSTAL DISPLAY LUBALINGRAPH EXTRA LIGHT LYDIAN MACHINE
STRAL MIXAGE MOBIL MODERN #216 MODERN MONTE CARLO MURRAY HILL NEUZEIT GROTESK NEWS GOTHIC NEW TEXT NOVARESE NUPTIAL SCRIPT OLIVE ONDINE PARK AVENUE PARSONS
ETUA PHARAOH PIRANESI PLANTIN PROTEUS PT BARNUM QUAY ROMAN QUILL SCRIPT QUORUM REI EIGHRENAULT REPROSCRIPT REVUE RHEA ROCKWELL ROMAN SHADED ROMIC RONALD
DWSCHOOL BOOL SCHWABACHERS ERIF GOTHIC SERINA SERIVERSE SIEGFRIED SOLDIER SOUVENIR SPEEDBALL SQUIRE STANDARD TYPEWRITER STUDIO STYMIES SYMBOL TECHNO TIFFANY
ERN TRACEY SCRIPT TRANSPORT TRAVERSE UNIVERSIVERSITY USHERWOOD VANDIJK VARITIMES VEL JOVIC VENETIAN VENUS VICEROY WALBAUM WAVE WEDDING TEXT WEIDEMANN
TIC WINDSOR WINTERGREEN ZAPF BOOK ZAPF CHANCERY ZAPF INTERNATIONAL ARABIC ALBERTUS ALIBIAL TERNATE GOTHIC #1 AMERICAN UNICIAL AMERICAN TYPEWRITER ANDOVER
TOCRAT ASTER AURORA BOLD CONDENSED AVANT GARDE BALLOON BANK GOTHIC BANK SCRIPT BARCELONA NEW BASKERVILLE BASKERVILLE EURO BASKERVILLE BASQUE BAUHAUS BELL
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BUSORAMA CABLE CALIFORNIA CALLIGRAPHIQUES NOIRES CAMELOT CANDIDA CARTIER CASLON #137 CASLON #224 CASLON #3 CASLON #471 CASLON #540 CASLON CAXTON CENTURY
CENTURY EXPANDED CENTURY NOVA CENTURY OLD STYLE CENTURY BOLD CONDENSED CHARLEMAGNE CHELMSFORD CHELMSFORD II CHEL TENHAM LIGHT CHEL TENHAM MEDIUM CINTAL
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A GOTHIC OUTLINE GOUDY OLD STYLE II GOUDY SANS GRIGAT HANOVER HANOVER II HELANNA SCRIPT HELLENIC WIDE HENCHIE HERITAGE HIGH LAND HOBONDA HORACE HUXLEY VERTICAL
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CRYSTAL DISPLAY LUBALINGRAPH EXTRA LIGHT LYDIAN MACHINE MEDIAEVAL MEGARON MISTRAL MIXAGE MOBIL MODERN #216 MODERN MONTE CARLO MURRAY HILL NEUZEIT GROTESK

Varityper

By hand:
26 hours, 37 minutes.
And counting.

Adobe Illustrator:
12 hours, 42 minutes.
Finished.



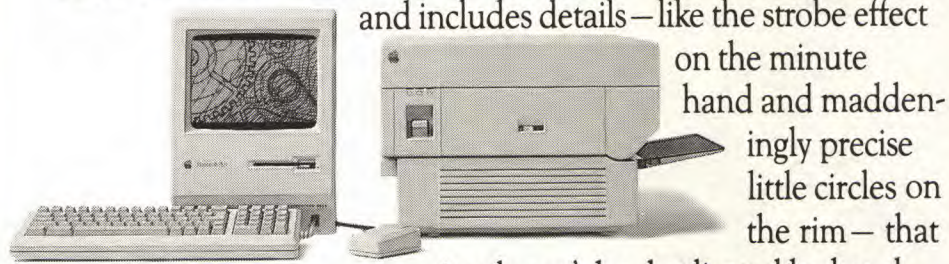
The art of Adobe Illustrator.

This side-by-side comparison demonstrates the power, productivity and art of Adobe Illustrator.™

On both sides, the artist started with a rough sketch which he traced over. (Adobe Illustrator allows you to trace over other kinds of existing art, as well.)

After that, all similarities end.

The Adobe Illustrator side is not only finished, it's cleaner, sharper, and includes details—like the strobe effect



on the minute hand and maddeningly precise little circles on the rim—that

simply can't be duplicated by hand.

To get these effects with Adobe Illustrator, you simply draw, step, and repeat the desired shape in whatever position or angle or size you like.

For example, the artist drew a single gear, then resized it and put it in different places. And Adobe Illustrator held the desired line weight regardless of image size.

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You'll notice the side done by hand is unfinished and not nearly as crisp as the Adobe Illustrator side. That wasn't done on purpose. Both sides were done by the same talented artist, Jeffery West of Jeffery West Design, who, until recently taking up Adobe Illustrator, made his living with pen-and-ink.

BERTHOLD TYPES

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**Berthold: High Fidelity in
Typographic Communications**

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H. Berthold.

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Our Berlin factory was hit by an incendiary bomb, the effects of which caused our entire stock of metal type to 'melt down'. Literally. It was originally stored on our second and third floors, and ended up as a solid mass in the basement of the building. It took some few weeks before it cooled down. When the factory was rebuilt after the war, our staff used gas torches to cut the metal into manageable pieces which were then purified and re-cast into type.

Today, Berthold is unquestionably the leader in the field of typographic communications.

Not because we sell the most equipment, nor because our equipment is necessarily the fastest, but – simply – because we have one over-riding purpose: the maintenance of our pure typographic quality.

We consistently achieve absolute excellence with our typefaces. Our equipment and operating systems are flexible, logical, innovative, comprehensive and – despite all this – at the forefront of rapidly-changing technology.

Surprisingly, any day now we celebrate our 130th year.

In Berlin, Germany, in 1858 Hermann Berthold established his Institute for Galvanization Technology.

A research engineer, Berthold had developed a way to produce super-hardened brass-and-zinc rules for use in the type composition trade.

Berthold's rules were less susceptible to abrasion and wear due to the special metals and production techniques.

The Berthold slogan at that period was 'As precise as Berthold rules'.

Because they were made to such fine tolerances, the printers of the day could

order rules knowing that two point rules would indeed be two points wide. Which brings us nicely to our next point.

Every country in Europe had a different system of typographical measurement.

With different systems, there was no standardization. This led to immense difficulties for typefounders, chaos for printers.

A consortium of Master Printers and typefoundries decided to tackle the mess by commissioning research to analyze the problem, and devise a 'universal' system.

Who better than Hermann Berthold with his reputation for precision, his knowledge of the industry, and his commitment to absolute quality?

He reported back to the Master Printers in May 1879: the result was the revised didot system, (known as 'cicero') where 2660 points equal one metre, at 0° Réamur.

It was warmly accepted throughout continental Europe, although Britain and North America adopted the Anglo-American pica point system.

The success of this project brought Hermann Berthold further acclaim, and our activities were widened to encompass the production of metal type as well as the brass rules.

In 1896 the name of the company was changed to H Berthold AG. Type was fast becoming our major product, and rapid expansion – mainly by acquisition – was taking place. But Berthold died in 1904.

Between 1905 and 1922, twelve major typefoundries were taken over by the company. By 1928, we had formed many subsidiaries and had production facilities – apart

from Berlin – in Stuttgart, St. Petersburg, Budapest, Vienna, Leipzig and Riga, as well as many other sales offices, and we had become the largest typefounder in the world.

During this period, Berthold were actively designing and marketing new typefaces, as well as working to integrate the designs acquired from the new companies.

In 1935, Berthold made their first contact with photographic typography. Company records reveal an exchange of letters taking place with a Mr. Uher, who had invented the 'Uher type' machine.

1938 saw production of metal type reach record levels. Obviously the Second World War had a major impact on production, and our Mehringdamm factory was very severely damaged by bombing, and the links with the international subsidiaries were lost.

Reconstruction started immediately afterwards and we were back in limited production by 1946, with full day and night shifts starting again in 1948.

Typeface development continued, but there was growing awareness (and a very early awareness by comparison with the industry in general) that the future lay in the direction of photocomposition rather than metal: offset lithography rather than letterpress printing.

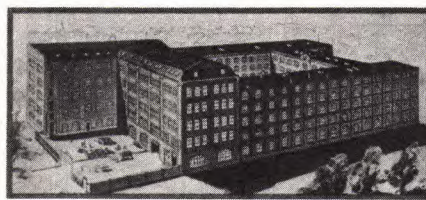
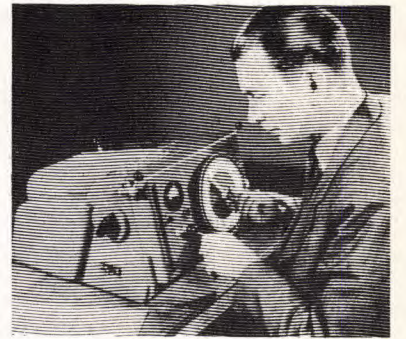
It must be emphasized that Berthold was producing type only for hand composition; we had no involvement in machine composition.

Following some hair-raising journeys across the East German corridor, a loose agreement was reached with the engineer Heinrich Heine regarding his 'diatyp' machine. It required fundamental redevelopment, but a firm licensing agreement was reached in 1952.

Our commitment to involvement in the photographic technologies led us in 1951 to take a partnership in the re-establishment of the Hoh & Hahne company in Offenbach. Hoh & Hahne were originally in Leipzig, the historic centre of the German reprographic industry, and were one of the earliest makers of quality repro-cameras.

Our development of photocomposition continued, financed by the healthy sales of metal type.

It was not until the 1958 DRUPA exhibition that the first Berthold photocomposition machine was shown: the 'diatype'. There was tremendous interest from the industry. Typefaces – previously only available as 'foundry' type – could be set, in a size range of 4–36 pt, to an absolutely superb quality. It seemed as if a typesetter's dream had come true. Each typeface required a single investment: all sizes could be produced from one master. There was an unlimited supply of all characters including accents and signs, and the type wouldn't wear out: it was truly the photographic equivalent of hand-setting.



During the early stages of diatronic grid pre-production we were baffled by some characters being out of alignment on certain typefaces. Intermittent faults are always the most difficult to solve, but by a process of elimination, we determined that one particular member of our staff was responsible.

But she was a thorough, diligent worker, and we just couldn't understand why she should have such difficulty. Eventually we realised that as she leaned across to align the characters farthest away from her, she was involuntarily shifting those that were nearest...

In 1964, we took an interest in the *Film-Klischee* company, Munich, who produced the 'starlettograph' headline machine.

Later, we bought the company outright and developed the 'starsettograph' and 'staromat' machines, both popular in trade shops around the world.

With both text and display capabilities, in 1966 the first of six 'Photosetting Centres' was opened in Germany, where potential customers could see our equipment at work, and where operators could receive training.

At the 1967 DRUPA show the 'diatronic' system was launched, the first keyboard-controlled area photocomposition system.

The stand was packed with curious visitors. All other systems had 'dumb' front-ends with 'intelligent', but unpredictable, output units removing all control from the keyboard operator.

The diatronic type matrix was a rectangular 'grid': a chrome glass negative containing 126 characters at 8 pt; through ingenious use of precision optic controls the typeface grid was stationary at the moment of exposure: this was the basis of the excellent quality of diatronic.

Deliveries to customers started in 1969. In 1973 our sales centre and typeface drawing and production centre opened at Taufkirchen, near Munich.

We followed this by opening a subsidiary in the USA in 1974, and in Austria in 1976.

In 1975 the 'diatext' was announced; a small desktop microprocessor-controlled text photocomposition device.

1977 was once again time for DRUPA: we launched a new generation of photosetters: the intelligent, programmable microprocessor-based 'ads 3000' with visual display screen, floppy-disc storage and enhanced type size range.

Then in 1978 our subsidiary in France opened, and on 31st October 1978 production of metal type ceased,

exactly 100 years after the commission from the Master Printers.

In the meantime, we had purchased *Guttinger-Satz-Automation* (GSA), a small Swiss company producing a range of exceptionally high-quality electronic keyboards, who were also

diatronic glass grid. No mean achievement.

The Seybold Report on Publishing Systems; Vol 16, No. 19; 8 June 1987: "This is not by any means a system for the uninitiated user. It is one that requires a significant degree of typographic understanding to get the best from it. After working with it more, we began to appreciate its qualities. It is an incredibly precise system that is targeted specifically at the most awkward areas of the typesetting market – the complex trade typography market that sells its product, namely made-up film, to the ad agencies, and clients requiring absolute typographic excellence.

In short, the Berthold market."

C · H · R · O · N · O · L · O · G · Y
 · 1958 ·
 diatronic announcement
 · 1960 ·
 first diatronic machine installed
 · 1964 ·
 starlettograph headliner marketed;
 staromat under development
 · 1966 ·
 First of six 'Photosetting Centres'
 opens in Germany
 · 1967 ·
 The premiere of the first diatronic
 keyboard photosetter
 · 1971 ·
 transmix film assembly system and
 diatronic headliner
 · 1972 ·
 diatronic s system; centermix
 electronic correction and tape merging
 unit; large format diatronic super;
 dialiner ruling machine; ministar and
 superstar headliners; fk3 reprostat,
 fk60 and precis s cameras all
 launched at DRUPA exhibition
 · 1975 ·
 diatext desktop photosetter,
 (at less cost than an IBM-Composer)
 · 1977 ·
 diasetter terminal for diatronic s
 and diamat correction unit for diatext
 and diasetter announced;
 At DRUPA exhibition, ads 3000
 system announced – floppy disc
 storage and display screen, to eventually
 replace diatronic, but using same fonts
 · 1978 ·
 Companion photo unit for ads – apu 3608
 · 1979 ·
 Further ads system components acs 3200,
 cps 2000 and cps 1000; compact
 units combining keyboard & photo unit
 · 1980 ·
 tps 6000 – an extension of the ads
 concept: start of 'T' family.
 · 1981 ·
 Alphatype's Multiset marketed in Europe
 as tps 8000 family. ads arabic.
 · 1982 ·
 T family completed with gst 4000, mft
 4000 terminals, tpe 6001 portable
 terminal and dms 7000 central hard
 drive and system unit, plus apu 6016
 high-speed glass grid photo unit.
 · 1984 ·
 FOX – compact text-oriented digital system
 · 1986 ·
 DPU 5000 and DPU 7000 digital photo
 units; DRUPA: all T family equipment
 renamed Series D; M Series electronic
 graphics system comprising WorkStation,
 LaserPrinter, LaserRecorder, Scanner,
 DataTower; using LaserTypes fonts.
 CIRecorder announced to use DiamondTypes
 ultra high-quality digital fonts
 · 1987 ·
 LI raster image server for LaserStation
 allows output of half tones and use of
 DiamondTypes on LaserStation; HRSscanner
 launched: high speed ultra-high resolution
 scanner for inputting pictorial material.
 Berthold Type Centres open in
 New York, Toronto, Los Angeles.

working to develop a digital type-setting system.

At the DRUPA show, we exhibited the concept of an integrated text, picture and image system: 'Magic'.

In 1981 we purchased the American Alphatype Corporation. This seemed like a mutually beneficial marriage of matched strengths and weaknesses, but it was obvious by 1986 that the marriage wasn't working out, and we divorced.

At 1986's DRUPA, we stunned the typographic world with our new M Series. Completely compatible with our older equipment, M Series is a complete, working, integrated text, picture and graphic manipulation system, based on high speed graphic workstations, image scanners, laser printers and laser output recorders.

The concept that had been first proposed in 1980 had at last come to fruition. And it delivered all it had promised.

Special programs allow scanned-in images to be cleaned up – pixel by pixel, complete logos and graphic images can be 'drawn' from scratch using mouse and cursor, and the work-station uses a friendly 'windows' environment.

Our UNIX-based software ensures many years of compatible development, especially with our adoption of Ethernet and SCSI data transfer protocols.

The friendliness and flexibility of the system once again places us at the very forefront of technology.

The typographic ability of M Series is breathtaking. At last there is a system that is as clean and sharp as the legendary

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Q

WHEN WE LAUNCHED THE DIATRONIC SYSTEM AT THE 1967 DRUPA, ONE OF OUR DIATYPE USERS SERIOUSLY SUGGESTED TO US THAT, IN ORDER TO PROTECT HIS INVESTMENT IN AN ALTERNATIVE PHOTOSSETTING SYSTEM, HE WOULD BUY OUR PRE-PRODUCTION RUN OF SIX DIATRONIC MACHINES ON THE UNDERSTANDING THAT WE WOULD THEN SCRAP THE IDEA AND PRODUCE NO MORE KEYBOARD-OPERATED MACHINES. WE DECLINED HIS OFFER.

For further information please consult your nearest Berthold office.

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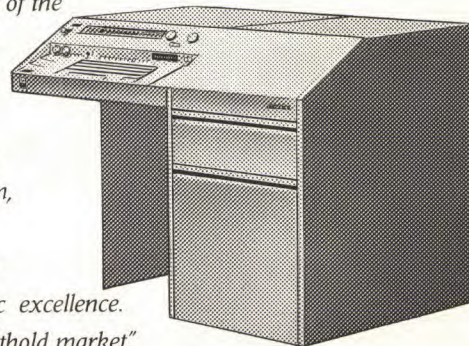
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G A R A M O N D

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

B O D O N I

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

G O U D Y

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

A B C D E F G H I J K L Mention the classics of typeface design and a handful

of names comes forth—Baskerville, Garamond, Bodoni, Goudy—not only classic typefaces, but also

the past masters of typeface design from whom all others have taken inspiration. Each succeeding gen-

eration has produced new masters: Skilled artisans and craftsmen who created type designs for the

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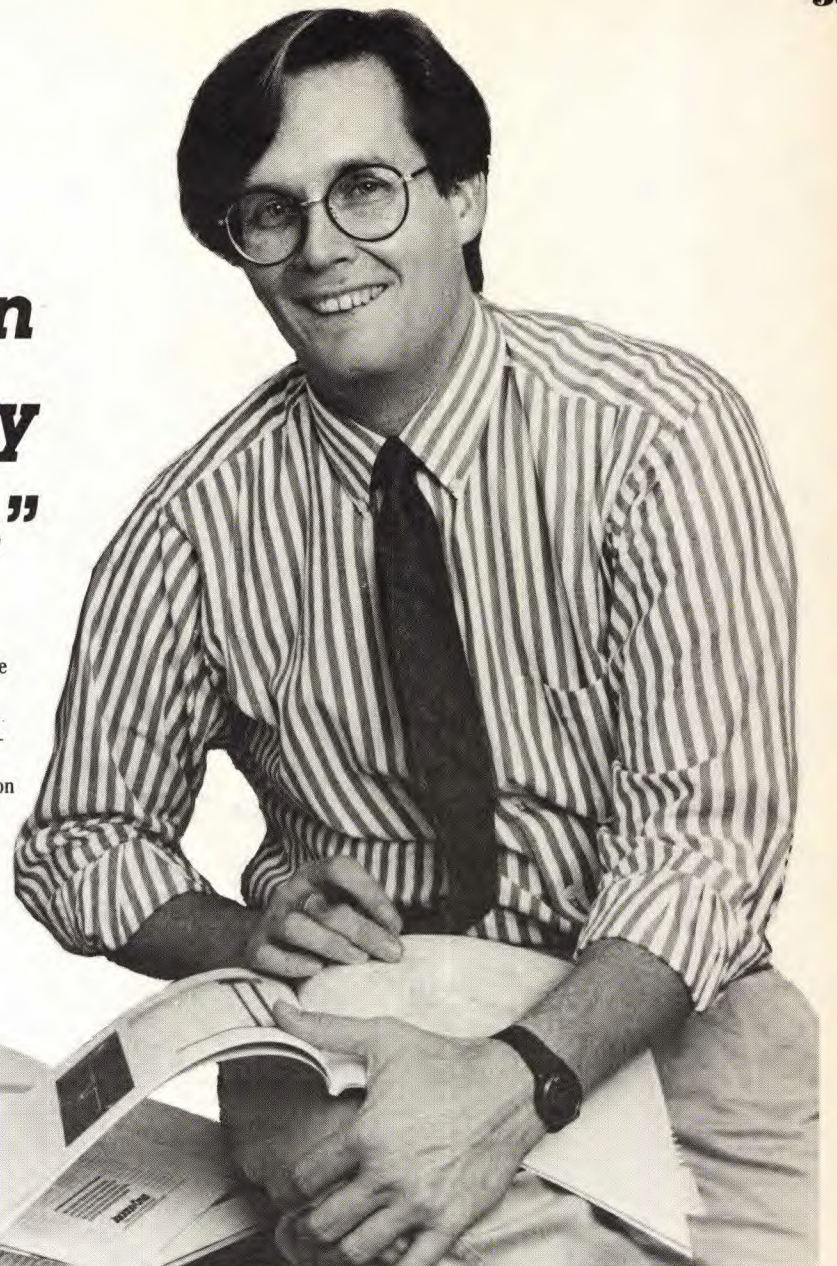
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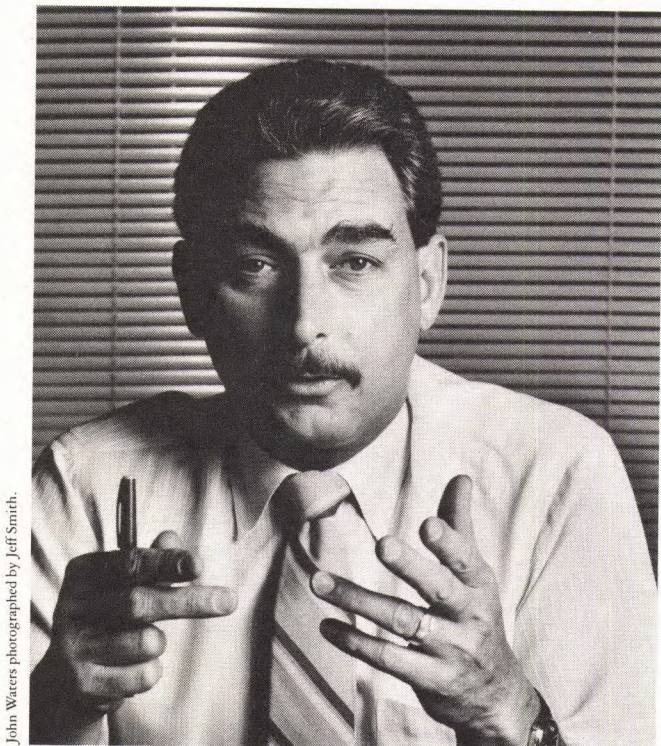
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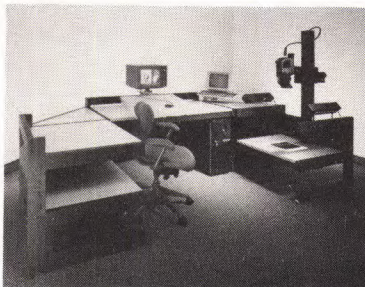
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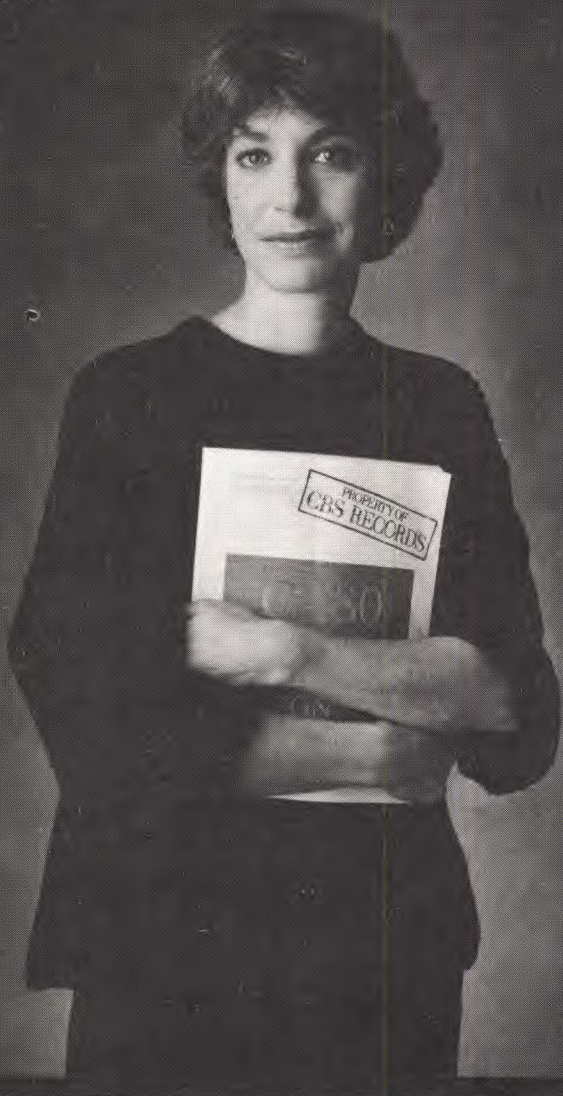
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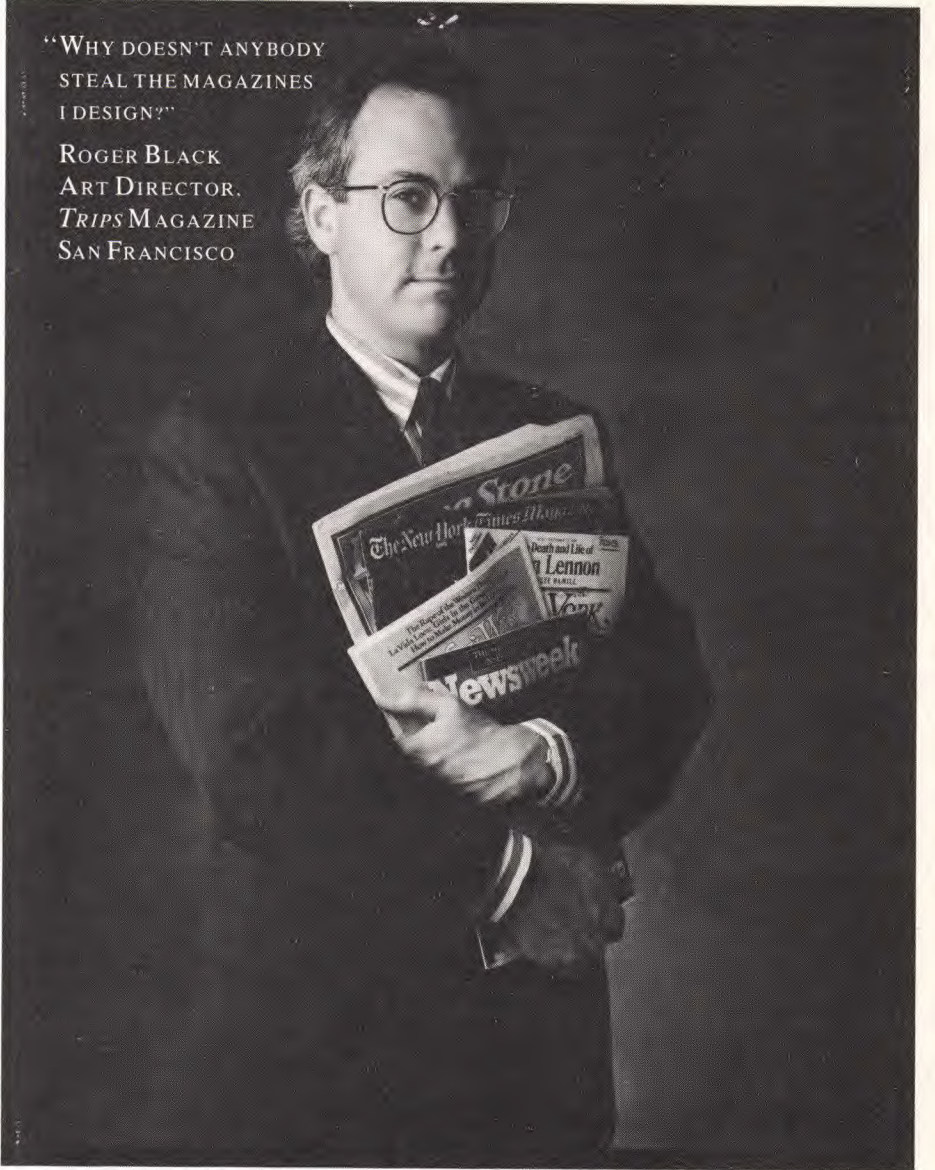
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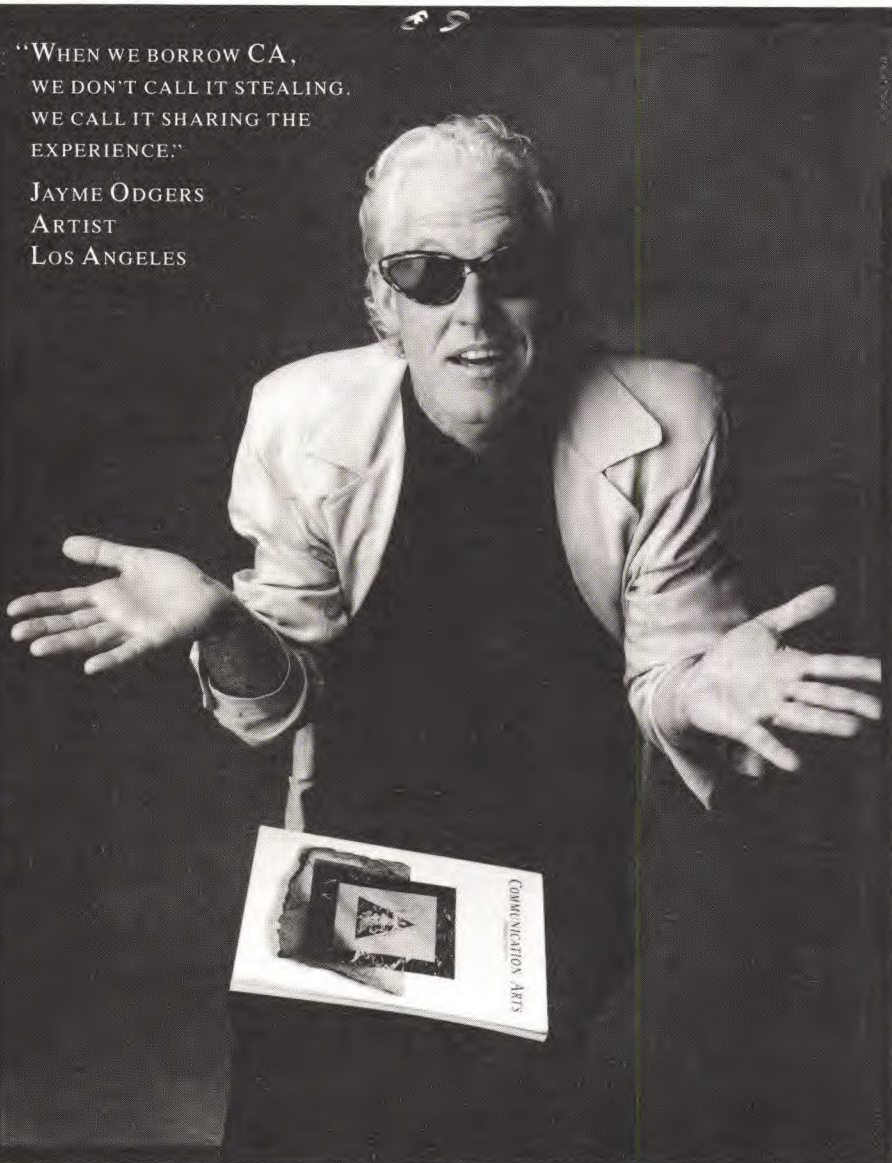
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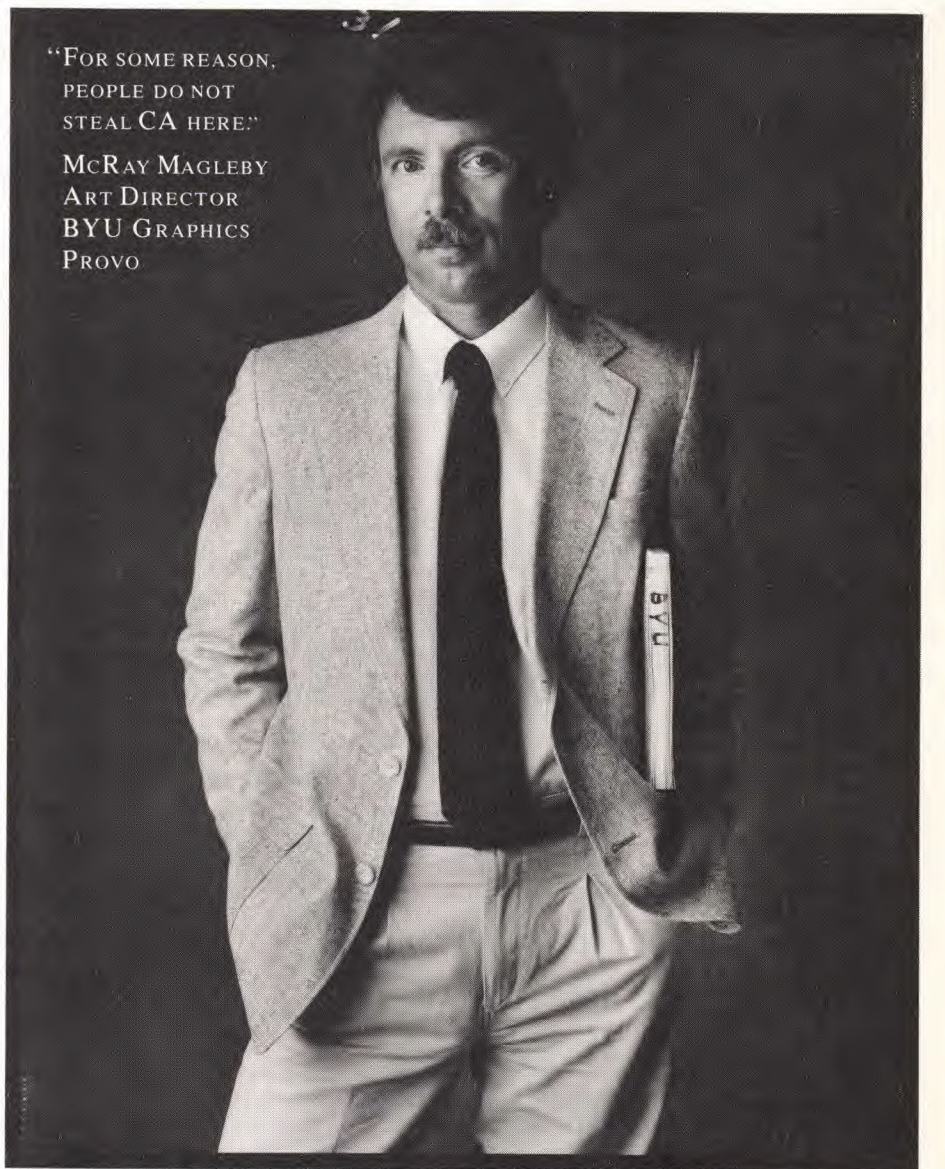
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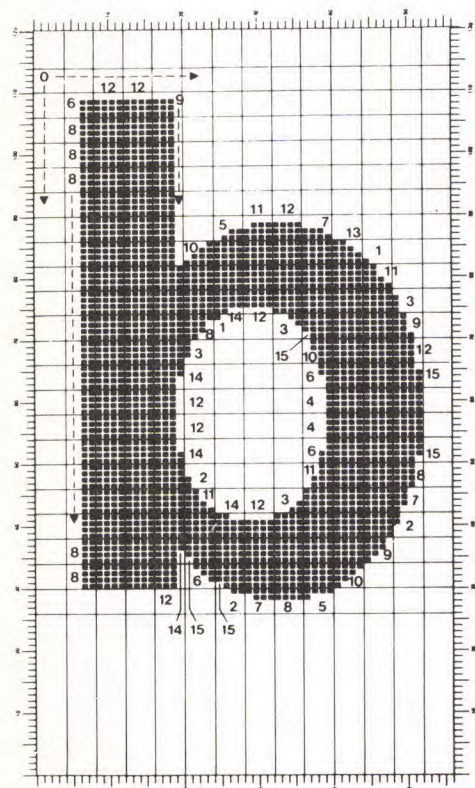
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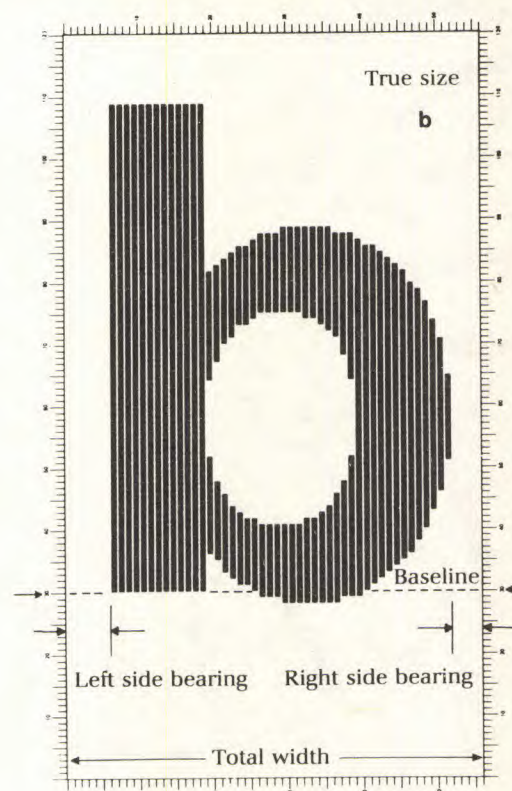
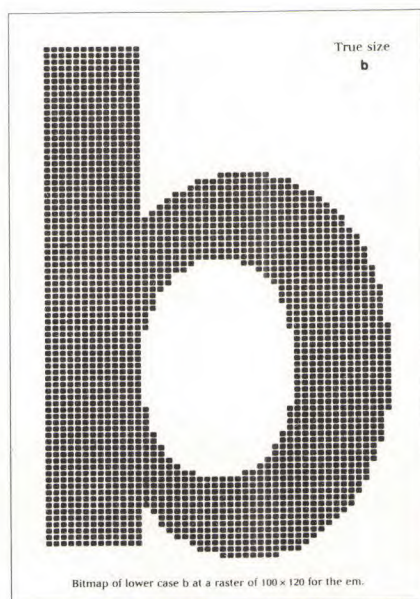
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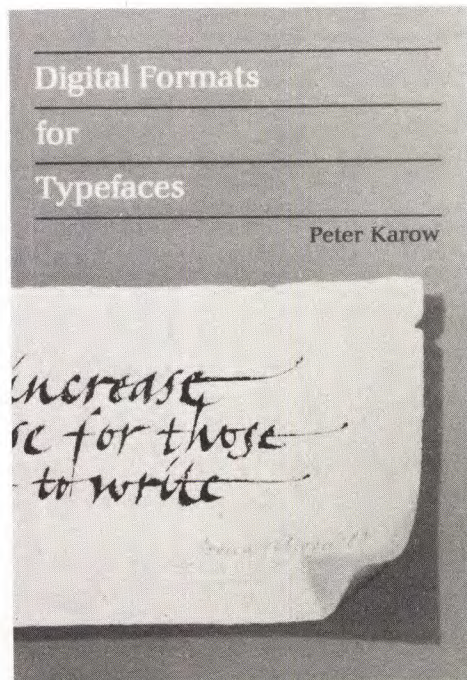


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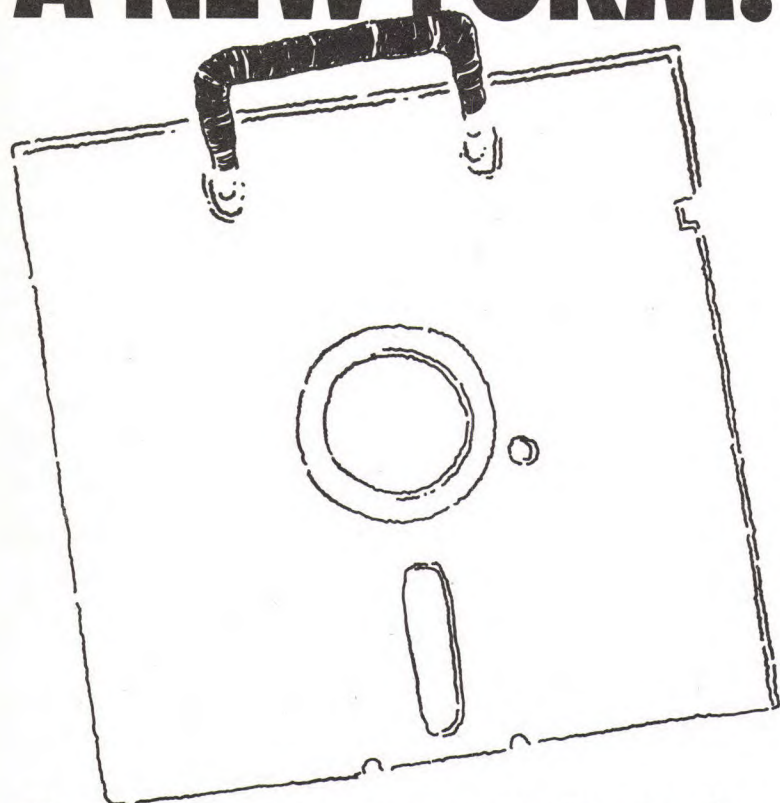
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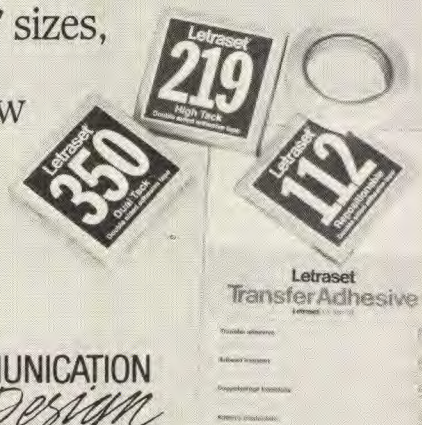
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 - (m) _____ Display and Package Design.
 - (n) _____ Pasteup Artist, Typographer, Keyboarder.
 - (o) _____ Type Director, Type Buyer.
 - (p) _____ Advertising Manager, Sales Promotion Manager.
 - (q) _____ Production Manager, Office Manager.
 - (r) _____ Printing Buyer, Purchasing Agent.
 - (s) _____ Editor, Writer.
 - (t) _____ Teacher, Instructor.
 - (u) _____ Audio Visual.
 - (v) _____ Principal Officer.
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 - (x) _____ Other.

NUMBER OF PERSONS EMPLOYED IN YOUR ORGANIZATION

- (1) _____ 1-9
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 - (j) _____ Autres.

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 - (j) _____ Sonstiges.

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 - (u) _____ Audio-visuell.
 - (v) _____ Firmeneigentümer, leitender Angestellter.
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 - (x) _____ Sonstiges.

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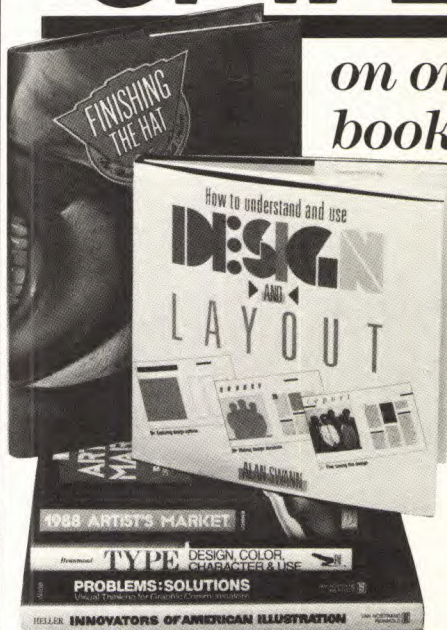
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Bold
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Black
Black Italic

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Light
Medium
Bold
Light Condensed
Medium Condensed
Bold Condensed

ITC Avant Garde Gothic®

Extra Light
Extra Light Oblique
Book
Book Oblique
Medium
Medium Oblique
Demi
Demi Oblique
Bold
Bold Oblique
Book Condensed
Medium Condensed
Demi Condensed
Bold Condensed

ITC Barcelona®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

b

ITC Bauhaus®

Light
Medium
Demi
Bold

ITC Benguiat®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Book Condensed
Book Condensed Italic
Medium Condensed
Medium Condensed Italic
Bold Condensed
Bold Condensed Italic

ITC Benguiat Gothic®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Berkeley Oldstyle®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Bookman®

Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Bold
Bold Italic

c

ITC Caslon No. 224®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Century®

Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

ITC Cheltenham®

Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

ITC Clearface®

Regular
Regular Italic
Bold
Bold Italic
Heavy
Heavy Italic
Black
Black Italic

c

ITC Cushing®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Élan™

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Eras®

Light
Book
Medium
Demi
Bold
Ultra

ITC Esprit™

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Fenice®

Light
Light Italic
Regular
Regular Italic
Bold
Bold Italic
Ultra
Ultra Italic

f

ITC Franklin Gothic®

Book
Book Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

Friz Quadrata

Friz Quadrata
Friz Quadrata Bold

ITC Galliard®

Roman
Roman Italic
Bold
Bold Italic
Black
Black Italic
Ultra
Ultra Italic

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Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

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Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

Collection Text/Display

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Book Italic
 Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Isbell®

Book
Book Italic
 Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

Italia

Book
 Medium
Bold

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Book
 Medium
Demi
Bold
Ultra

ITC Korinna®

Regular
Kursiv Regular
Bold
Kursiv Bold
Extra Bold
Kursiv Extra Bold
Heavy
Kursiv Heavy

ITC Leawood

Book
Book Italic
 Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

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Extra Light Oblique
 Book
Book Oblique
Medium
Medium Oblique
Demi
Demi Oblique
Bold
Bold Oblique

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Book Italic
 Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

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Medium Italic
Bold
Bold Italic
Heavy
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Italic
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Semi Bold Italic
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Light Italic
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Demi Italic

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Book Italic
 Medium
Medium Italic
Bold
Bold Italic
Ultra

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Book Italic
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Medium Italic
Bold
Bold Italic
Black
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Light
 Book
 Medium
Bold
Black

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Light
 Regular
Bold
Extra Bold
Heavy
Black

ITC Slimbach™

Book
Book Italic
 Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

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Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Bold
Bold Italic

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Book Italic
 Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

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Book Italic
Bold
Bold Italic
Black
Black Italic

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Book Italic
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Medium Italic
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Bold Italic
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Black Italic

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Demi Italic
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Light Italic
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ITC Center Calendar of Events

The ITC Center was established to introduce new and exciting typographic arts experiences. It is a growing resource for students and professionals.

JANUARY 20

TYPOGRAPHIC TREASURES:

MARCH 17

BRADBURY THOMPSON

This is an exhibition of one of America's true typographic and graphic design pioneers. The collection chronicles 50 years of Bradbury Thompson's graphic design and typography, and includes U.S. postage stamps, the 1979 Washburn College Bible, more than

60 issues of Westvaco Inspirations, limited edition books from Westvaco's Library of American Classics, and a wide range of publications including annual reports, books and magazines. This exhibition was organized by the Westvaco Corporation.

MARCH 30

CONTEMPORARY CZECH GRAPHIC DESIGN:

MAY 26

TYPO & 1986

The sixth in the Typo & exhibit series, this exhibition of contemporary Czechoslovakian applied graphics includes the work of 11 designers from Prague.

The collection includes posters, album covers, corporate identity, visual information systems, typefaces

and stamps. Book and publication design are also represented. The exhibition was organized by the Union of Czechoslovak Creative Artists and was originally exhibited in Prague in 1986. The 1982 Typo & exhibit was previously displayed at the ITC Center.

FUTURE EXHIBITIONS:

June 8–August 25
TDC 34
The 34th Annual Typographic Design Competition sponsored by the Type Directors Club.

ITC CENTER

2 Hammarskjold Plaza
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